

HOUSE AND GARDEN

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Architecture, Gardens, Decorations
Civic and Outdoor Art



VOLUME TEN

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House and Garden

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No. 1

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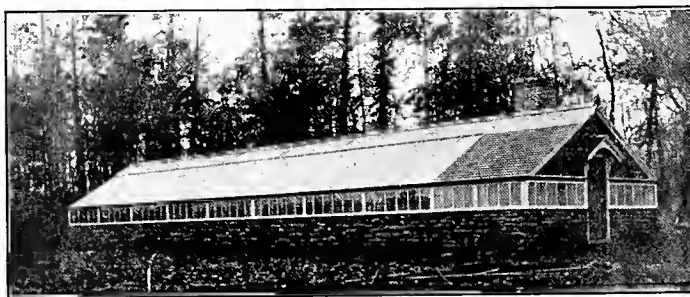
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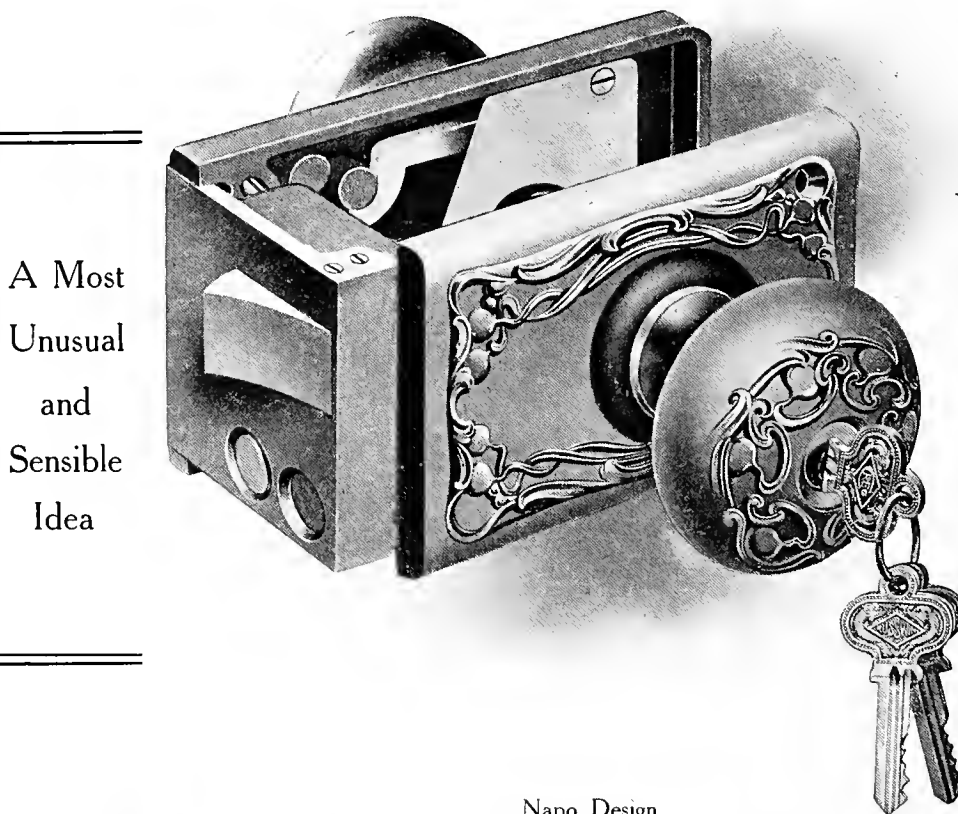
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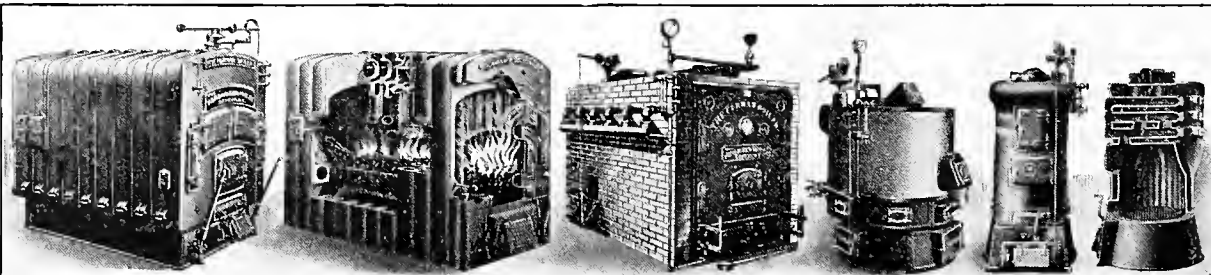
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SANTA MARIA DELLA SALUTE—VENICE

House and Garden

VOL. X

JULY, 1906

No. 1

FREDERICK LAW OLMSTED AND HIS WORK

IV. FRANKLIN PARK, BOSTON, MASS.

BY JOHN NOLEN

Photographs by Thomas W. Sears

THIS account of Franklin Park, Boston, is intended to illustrate some of the more essential principles of landscape design. It will therefore consider, as in the preceding studies of this series, the pre-existing conditions, the essential purposes of the design, and the means employed for realizing those purposes. The first point of importance was the selection of the site. The Boston Park Commissioners set down four considerations

that should control such selection. (1) Accessibility for all classes of citizens by walking, driving, riding, or by means of cars. (2) Economy, or the selection, so far as practicable of such lands as were not income producing property, and would least disturb the natural growth of the city,—lands, moreover, which would become relatively nearer the centre of population in future years. (3) Adaptability, or the selection of land possessing in the



BRIDGE OVER SCARBORO POND. AN ILLUSTRATION OF APPROPRIATE CONSTRUCTION ADDING AND NOT DETRACTING FROM THE SCENE



VIEW OF THE BLUE HILLS FROM HAGBORNE HILL

greatest degree the natural physical characteristics necessary for park purposes, and requiring the least expenditure for subsequent development. (4) Sanitary advantages, or the selection of such lands as would probably become unhealthy if neglected or built upon.

In general these considerations are sound and yet there is danger that some of them may be mis-

understood or over emphasized, and so stand in the way of the best selection of the people's pleasure grounds. That the site should be easily accessible cannot be questioned, for upon its accessibility depends to a great degree its use, and upon its use, its value. As a matter of fact, compared with other means of recreation and education for the general public, parks are usually very inaccessible. This is due partly to their nature and requirements, and partly to the other considerations which have controlled the selection of sites. The first of these is economy. Communities like individuals avoid expense. But as in both cases there may be extravagance, so in both there may be false economy. For schools, libraries, and art museums the public money is unhesitatingly spent in a manner likely to serve the aims of those institutions, but parks are too often expected to pay for themselves. New York City has had a costly experience in park making, and yet it is said with authority that the city's outlay for parks has had the effect of reducing rather than increasing taxation. This is as unusual as it is welcome in cities' activities, yet might it not be a mistake to aim for it too definitely? Directly connected with this question of economy is the selection of sites that will not disturb the business of the city. This view assumes that the



"THE COUNTRY PARK," THE DOMINANT FEATURE OF THE DESIGN,
OCCUPYING 334 ACRES OF THE TOTAL 527

Frederick Law Olmsted and His Work

making of money is or should be the main object of life, whereas human welfare is the real object. The former object pursued too relentlessly may defeat its own purpose; the latter followed intelligently often results in the greater increase of wealth—although that is not necessary for its justification. The third point is adaptability. This is sound and too often neglected, but with the increase of wealth and the growth of human knowledge and power it tends to become relatively less and less important. The fourth point, the selection of a site that is or might become unhealthy, is much like the point of economy. It is desirable, but might often conflict with what otherwise would be the wisest action.

Although we agree that these four points are valid, they must be followed with discretion, and after all they leave unanswered the concrete question of the site to be chosen. A wise choice depends not upon abstract principles but upon an accurate estimate of the relative advantages of alternative sites. Three sites were presented for serious consideration: (1) Parker Hill; (2) the property east of Chestnut Hill Avenue in Brighton; and (3) the old West Roxbury Park with some additional land adjoining it. It seems reasonably certain that neither of the first two properties was comparable for the purposes of a "country park" to the property that was finally selected in West Roxbury, and later named Franklin Park in honor of Benjamin Franklin.



THE SHEEP IN THE COUNTRY PARK—AT ONCE A SOURCE OF ECONOMIC MAINTENANCE AND OF BEAUTY



ANOTHER VIEW IN "THE WILDERNESS" SHOWING ITS NATURAL CHARACTERISTICS

In the opinion of Frederick Law Olmsted, the landscape architect of Franklin Park, the site was selected discriminately. To him it seemed peculiarly well adapted to the purposes of rural recreation, to be reasonable in cost and as accessible as any other available site. This conviction he expresses again and again. One illustration will suffice. "It is," he says, "a singularly complete and perfect example of scenery which is perhaps the most soothing in its influence on mankind of any presented by nature. A man weary of town conditions might travel hundreds of miles through the country without finding one more so." It is, to describe it in a few words, a stony upland pasture, with some interesting ground surfaces, in parts well wooded, rocky and picturesque. It is so situated that the sights and sounds of the city can be almost excluded and at the same time it possesses elevations that command the beauty of the surrounding country including many fine views of the Blue Hills. It has much of the sylvan grace that is idealized by such landscape painters as Claude Lorraine, Constable and Corot. On one point only can the wisdom of the site selected be doubted, and that doubt arises more from experience subsequent to the establishment of the park than from anything that could have been foreseen at the time of its selection. Franklin Park is not as much used as its designer hoped and expected it to be. Unfortunately no definite facts as to its use can be given because no records of attendance are kept. But it is generally known and accepted that the use of the park is not really great

House and Garden

except in summer and then it is largely for games. In explanation many reasons may be given. One is unquestionably its inaccessibility. It is more distant from the densely settled residence sections than is Fairmount Park in Philadelphia, Central Park in New York, and the parks of other large cities in this country and Europe. This remote position no doubt lessens its present use and value.

Mr. Olmsted's reports and correspondence are explicit as to the fundamental purpose of Franklin Park. "The prime object" he says, "will be to present favorably to public enjoyment a body of rural and sylvan scenery, large in scale, simple and tranquil in character, and in contrast and as a foil to this, passages of a wild, rugged, picturesque and forest-like aspect. It is desirable that the larger part of the park should be of such character that it can easily be kept in good order and sustain its design without great expense, and that for this purpose it should have less of a garden-like and more of a distinctly park and forest-like character than is now generally attempted in American parks." Again: "The only justification of the cost of a large park near a growing city is the necessity of spaciousness to the production of rural scenery." This clear recognition that attractive and consistent rural scenery is the essential end and purpose of a large park was

new. Mr. Olmsted himself first presented it. To him, therefore, belongs the credit for an original, sound and far-reaching idea, an idea that he had to reiterate again and again and bravely defend. The one serious difficulty attached to this idea he also appreciated, as the following quotation shows: "There is simply the difficulty connected with it of reconciling the

necessary apparatus of public use with the requirement of consistency and harmony of expression, and of making such apparatus sufficiently modest and unobtrusive."

As the provision of simple rural scenery, then, is the main object and controlling purpose of a "country

park," it is worth while to examine the ways in which such scenery gives pleasure. There are at least four ways: (1) The spontaneous, unreflecting happiness that all unsophisticated persons feel in free open-air life. This happiness is largely but not entirely physical. It was well expressed by Oliver Wendell Holmes in his speech at Faneuil Hall in 1876 when public sentiment in Boston in favor of public

parks was being aroused. He said: "We can and we must secure for our citizens the influences of unroofed and unwall'd nature—air, light, space for exercise and recreation, the natural birthright of mankind." (2) The satisfaction that comes from the correspondence (fancied or real) in Nature with our own moods, a correspondence that enables us to see all things in sympathy with our own feelings. In Coleridge's Ode to Dejection we find this view of Nature condensed into a single stanza. He says that in our contact with the outward world:

"We receive but what we give;
And in our life alone does Nature
live,
Ours is the wedding garment,
ours the shroud."

(3) The pleasure we take in nature for herself, a keen satisfaction in her beauty and wonder as an objective thing, considered quite apart from man. This is represented by the current phrase "nature for her own sake." (4) The joy obtained from entering into the life and movement of nature



The Overlook from the Playstead. Contrast with the Refectory. Its architecture is such that it harmonizes perfectly with its natural and picturesque surroundings



The Refectory—a huge structure of yellow brick and terra-cotta, conspicuous beyond excuse, and altogether inharmonious with its environment

Frederick Law Olmsted and His Work

by a kind of imaginative sympathy which enables us to understand and appreciate the wonderful analogies that exist between the natural and the spiritual worlds. In this way scenery appears to give a sense of reality to life, to become a relief, a resource, and a never ending source of joy. This last and most complete influence of nature finds its best expression, perhaps, in the poetry of Wordsworth, especially in such poems as "The Prelude," "Ode on Intimations of Immortality," "Expostulation and Reply," and "The Tables Turned." In all such expressions and interpretations as these nature is "a window through which one may look into Infinitude itself."

Unquestionably people vary in their susceptibility to nature, in the degree in which nature affects and satisfies them. And yet it may be reasonably affirmed that the appeal is universal and that practically every human being responds in some measure to the influence of nature in one or more of the above mentioned ways. A wonderful adaptation appears to exist between the mind of man and the external world; these two phases of life answer to each other; both seem rooted in one intelligence which embraces and upholds nature and man. Furthermore the influence of nature is in nowise limited to the scenes or the visual compositions. To these we must add the "effects," the fleeting impressions that painters paint and poets describe and all of us in the varying

degree of our sensitiveness enjoy,—the effects of the dawn, the sunset, the clouds, the various and beautiful appearances that spring, summer, autumn and winter present, and innumerable other out-door effects.

The conclusions from this brief consideration of the ways in which scenery gives pleasure are: (1) That although the pleasure to be obtained from nature is intangible, it is nevertheless very real; (2) that although the pleasure varies with individuals (here, as elsewhere, what we get depends largely upon what we bring), the appeal is universal; (3) that the pleasure obtainable from such scenery as Franklin Park could furnish is of a kind to refresh city people and to fit them for their life and work. Therefore it would seem that the provision of rural scenery for the people of Boston is a proper and adequate purpose for the selection and creation of a "country park."

The main purpose of Franklin Park being agreed upon and the site selected, it became the responsibility of the landscape architect to fix the boundaries of the park, divide the ground for its various purposes, locate the roads and paths, outline the planting and the treatment of the existing vegetation, and make or secure satisfactory plans for the necessary buildings; in other words, to design the park. And the design if successful must mani-



THE TENNIS COURTS IN ELLICOTT DALE



TYPICAL ARRANGEMENT OF ROADS AND PATHS

fest a nice regard to its use, its beauty and its cost. The ideal, then, is the greatest possible comfort and convenience in use, the minimum of cost, and the maximum of appropriate and consistent beauty.

The question of boundaries presented no very serious difficulties. In the main those of the old West Roxbury Park were adopted. They do not conflict with the topography and, with one exception, they permit of a suitable boundary road of easy grade to separate the park from adjacent private property.

In nothing, perhaps, has Mr. Olmsted shown greater skill as a landscape architect than in dividing a tract of land into units each peculiarly suitable for its purpose. This ability is well illustrated in the design of all his parks but in none better than in Franklin Park. His scheme provided for eleven sub-divisions as shown in the key plan for Franklin Park, which is here reproduced. They were: The Country Park, The Playstead, The Greeting, The Music Court, The Little Folks' Fair, The Deer Park, The Refectory, Sargent's Field, Long Crouch Woods, The Steading, and The Nursery. Of these main diversions, four essential features—The Greeting, The Music Court, The Little Folks' Fair and the Deer Park—were never executed. For comparison see plan of Franklin Park as it is to-day.

The Country Park proper is, of course, the dominant feature of the design, occupying 334 acres of the total 527. The essential purpose of the whole park here reaches its main expression. The site contains several large areas of turf; in most parts it is rugged, everywhere undulating. It was well suited by nature for the use to which it has been put. Its original character and beauty have been preserved and enhanced and nothing inharmonious or incongruous has been introduced. The scenery is con-

sistent throughout. It comprises two main parts, the open, central meadow, and the surrounding woodland or "Wilderness," mainly to the west and northwest. These two parts have each their appropriate beauty and each adds to the interest of the other.

An important feature of the Country Park is the view from the more elevated points—Scarboro Hill, (El. 156 ft.), Schoolmaster's Hill (El. 162 ft.) and Hagborne Hill (El. 168 ft.). These hills, especially Schoolmaster's, command the broadest and quietest pastoral scenery that

the park contains, and they also furnish points from which to enjoy the views outside the park, notably that of the Blue Hills in Milton, six miles distant. The preservation of this view to the people of Boston is one of the finest achievements of the maker of Franklin Park.

The success of the "Country Park" is due as much to what has been excluded as to what has been included. It was Mr. Olmsted's intention that nothing should be built or planted in it simply as a decorative feature, and that from no part of it should anything be visible except rock and turf and trees, and these only in harmonious composition with the "Country Park" itself. With the exception of the Refectory and the occasional glimpses of buildings outside the park, this intention has had already reasonable realization.

The Playstead is a turf field thirty acres in area. It occupies the most nearly flat ground on the property at the north corner, separated from Seaver Street by the Long Crouch Woods and from Sigourney Street by a border plantation. It is designed as its name indicates for play, for athletic recreation. To see it in use is to be convinced of its value. For the children of Boston have in this green field a perfect playground and the fact that it is surrounded by beautiful scenery adds greatly to its value. It is not natural that the normal child should be too conscious of the beauty about him, but it is of great importance to his development that it should be there. In addition to the Playstead, ample opportunities for tennis playing are afforded in Ellicott Dale, where over a hundred courts are free for public enjoyment. The Country Park itself is used in season for golf, forty thousand players patronizing it in a recent year. And even in the winter it is utilized for wholesome sport, facilities for tobogganing and curling being provided.

Frederick Law Olmsted and His Work

At the west or southwest of the Playstead, covering a barren ledge, is "The Overlook," a huge structure that serves as a shelter and furnishes dressing rooms, lavatories and other facilities for players. Its main storey is built of boulders from the Playstead and its architecture is such that it harmonizes perfectly with its natural and picturesque surroundings. Mr. Olmsted outlined for the architects its plan and appearance, and his suggestions were successfully followed.

In striking contrast with the Playstead and the Overlook is the third division of the design,—The Refectory. For this division the hill (El. 166 ft.) at the eastern side of the ground near Blue Hill Avenue was used. The building erected was to furnish the principal place in the park for refreshments, which, weather permitting, were to be served out-of-doors under a large vine-clad trellis. Here we come to partial failure, both as to the character of the building and its use. As to the character of the building, Mr. Olmsted had in mind one of stone resembling the simple antecedent types out of which Moorish architecture has been developed. He speaks in his correspondence of having visited such houses in Eastern Mexico. In plan and in its main conceptions the building is perhaps not radically unlike what Mr. Olmsted proposed, and yet one cannot look upon this great structure of yellow brick and terra-cotta, conspicuous beyond excuse, and altogether inharmonious with its environment, without realizing how



PATH AND DRINKING FOUNTAIN NEAR THE OVERLOOK

easy it is to follow what appears to be the letter of a master's design and fail utterly to catch his spirit.

Equally regrettable is the Refectory's failure as a restaurant. For a few years it was conducted as such, then closed, and now the building is used as a branch of the Public Library. The question at once arises, why did it fail? In the public parks of other cities, Detroit, Philadelphia, Brooklyn and New York, restaurants similar in character are successful. Three explanations have been given: (1) that the lessee was not capable; (2) that to receive sufficient patronage, such a restaurant must have at

least beer as well as other drink and food for sale; (3) that the people of Boston have not generally the habit of eating out-of-doors. These explanations seem inadequate. Before discontinuing such a feature of a park intended for public use, a park that should do everything that is proper to attract people, it would seem that further experiments should have been made.

The roads and paths of Franklin Park deserve high praise. They go where they are wanted, they are properly built, and they look well, and this is the whole philosophy of roads. In all there are seven miles of driveways, fourteen miles of walks, and one mile of riding pad. The circuit drive at no point is steeper than 1 in 25, the branch



A FOOT-PATH IN FRANKLIN PARK SHOWING THE CHARACTER OF THE BORDERING PLANTATIONS

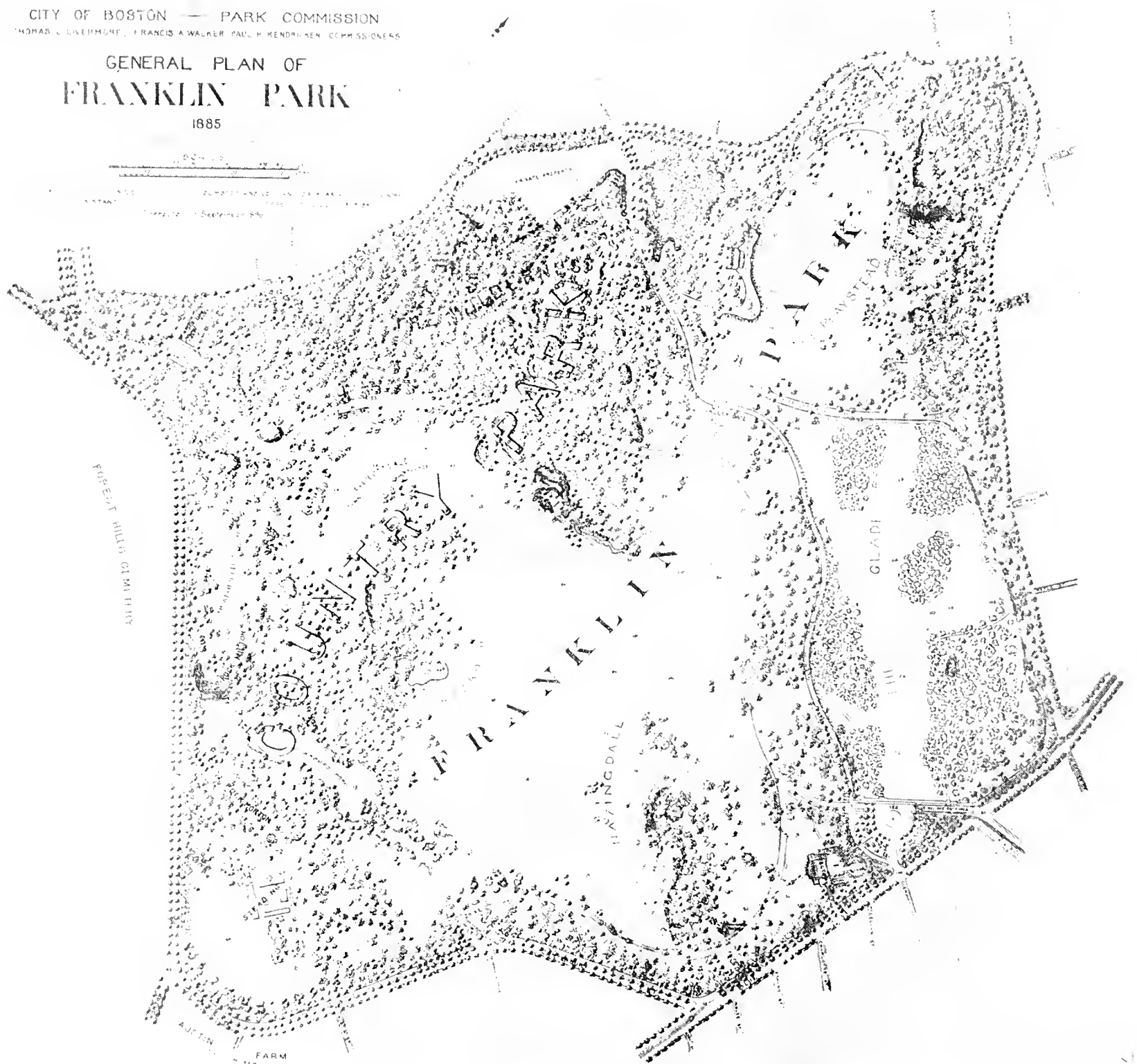
House and Garden

drives 1 in 16. The roads are everywhere wide enough for their purpose, nothing more. The public has been found not to like a broad drive and anything in the nature of a speedway ought of course, to be outside a country park. It should be noted that the roads and walks of Franklin Park are not designed for set scenes or striking landscape effects, but for a steady enjoyment of the average scenery that the park provides. As with roads, so with foot paths and entrances. Unnecessary ones have been avoided. All entrances, by wheel or foot, are at points offering natural facilities, all are on remarkably easy grades.

In considering the vegetation or planting of Franklin Park four points are to be briefly referred to: (1) the supreme value of the woods; (2) the need for consistency; (3) the importance of maintenance; (4) the increase in beauty with age. Mr. Olmsted says in his report that the value of a park depends mainly upon the disposition and quality of its woods and the relation of its woods to other natural features. The old West Roxbury Park possessed much noble woodland which has been effectively cared for and improved. In vegetation perhaps more than in other features of a park, there is the temptation and danger to depart from consistency. It is natural to

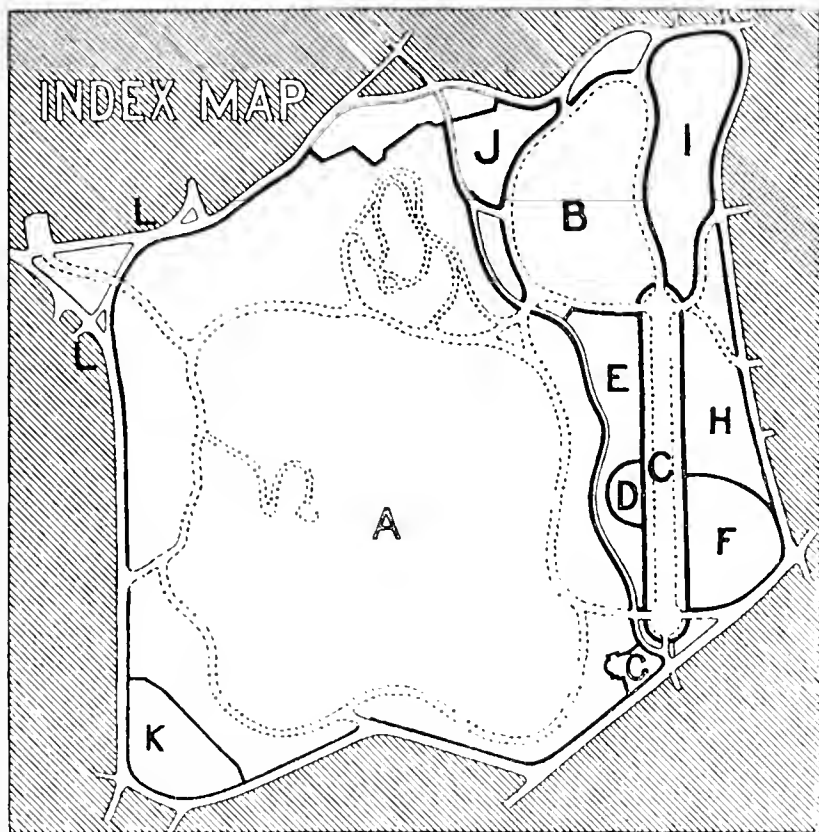
CITY OF BOSTON — PARK COMMISSION
THOMAS C. LIVERMONT, FRANCIS A. WALKER, PAUL H. MENDRICHEN, COMMISSIONERS

GENERAL PLAN OF FRANKLIN PARK 1885



GENERAL PLAN OF FRANKLIN PARK AS IT IS TO-DAY

Frederick Law Olmsted and His Work



KEY PLAN OF FRANKLIN PARK AS ORIGINALLY
DESIGNED BY MR. OLMSTED

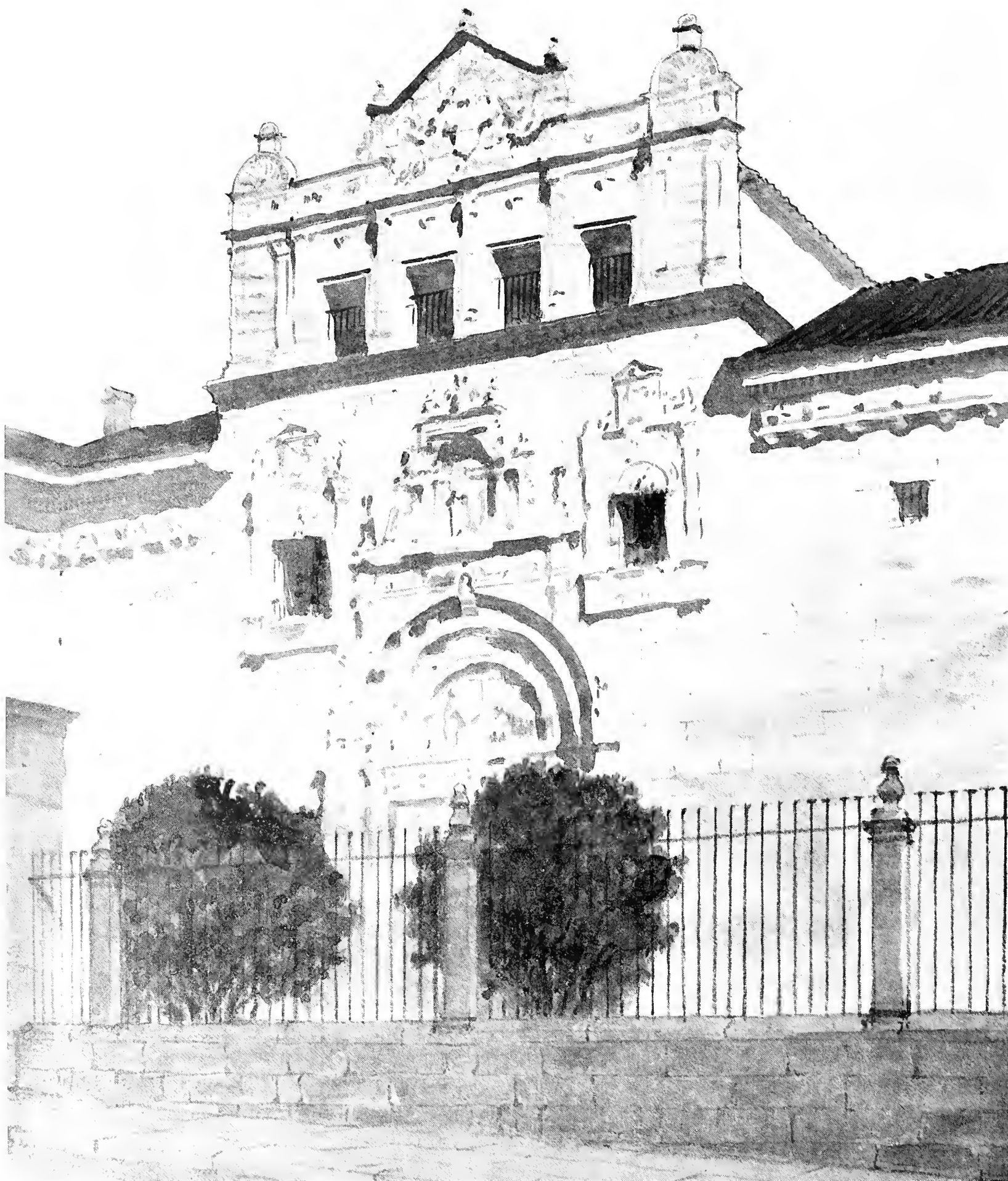
- | | |
|--------------------------|---------------------|
| A The Country Park | F The Deer Park |
| B The Playstead | G Refectory Hill |
| C The Greeting | H Sargent's Field |
| D The Music Court | I Long Crouch Woods |
| E The Little Folks' Fair | J The Steading |
| K The Nursery | |

think of the beauty of a tree or shrub for itself and it is very easily introduced. Therefore it is not surprising that exotic and inappropriate plants have sometimes been used, but the mistake was soon corrected. In the main not only have the right plants been used, but enterprise and initiative have been displayed in discovering native plants the beauty of which was hitherto generally unknown.

The beauty of vegetation is not like that of buildings, fixed. It is constantly changing for better or worse; it depends in a large measure upon maintenance. But given proper maintenance the whole tendency is to improve with age, and this tendency continues indefinitely. Franklin Park is not one-quarter grown yet. It will take perhaps a hundred years to realize its designer's grand intentions.

If we are to make a significant estimate of Franklin Park, we must return to its relation to humanity, for, as Mr. Olmsted says, "the chief end of a large park is an effect on the human organism by an action of what it presents to view, which action,

like that of music, is of a kind that goes back of thought and cannot fully be given the form of words. But if we wish to influence human beings we must be practical; we must attract them; we must at least recognize their relatively cruder interests." It has already been stated that the appeal of scenery is no less real because subtle. But it is subtle. Moreover it is not to be sought too consciously. In this respect it is much like happiness itself which escapes if we make it the end of our seeking. Therefore, the success of a park will depend upon meeting the natural, wholesome human appetites and desires that are not in direct conflict with the purposes of public parks. A public park must, of course, supply convenient "ways of going" in drives and walks; also shelters and opportunities for recreation. These Franklin Park has. Should it not also have the other features that its designer planned for it,—zoological gardens, Little Folks' Fair, Music Court, a promenade or Meeting Ground of the Alameda type where people may gather together, and restaurants, lunch places, and dairies in variety? Mr. Olmsted's sane and complete design has been only partially realized in execution and in this fact more than in any other, I believe, is to be found the explanation of the inadequate use of Franklin Park. Objection may be made to these features on the ground of expense. But is the alternative less expensive? Franklin Park has already cost the city of Boston four million dollars, about one-quarter of the total cost of the Boston Park System. Is it as it stands to-day one-quarter as serviceable as the other parks, parkways and play-grounds all put together? Action must depend somewhat on the answer to this question. There is an extravagant holding back as well as giving out. Franklin Park has a large and varied service to perform or its expense is not justified. To arrest disease and assist invalids to recovery, to bring constant refreshment to housekeeping women, to fit men for their daily work, to furnish children with play opportunity amid an ennobling environment, and with all these services, to give nature a chance to influence man and man an opportunity to draw inspiration from nature,—to accomplish these results Franklin Park should be completed as Mr. Olmsted planned it to be. In few other ways could the people of his adopted city meet so well the debt that they owe to the creative mind of Frederick Law Olmsted, who twenty years ago conceived a design so practical, so complete, so perfect.



ENTRANCE DOORWAY TO THE HOSPITAL OF SANTA CRUZ

TOLEDO

BY JOHN MOLITOR

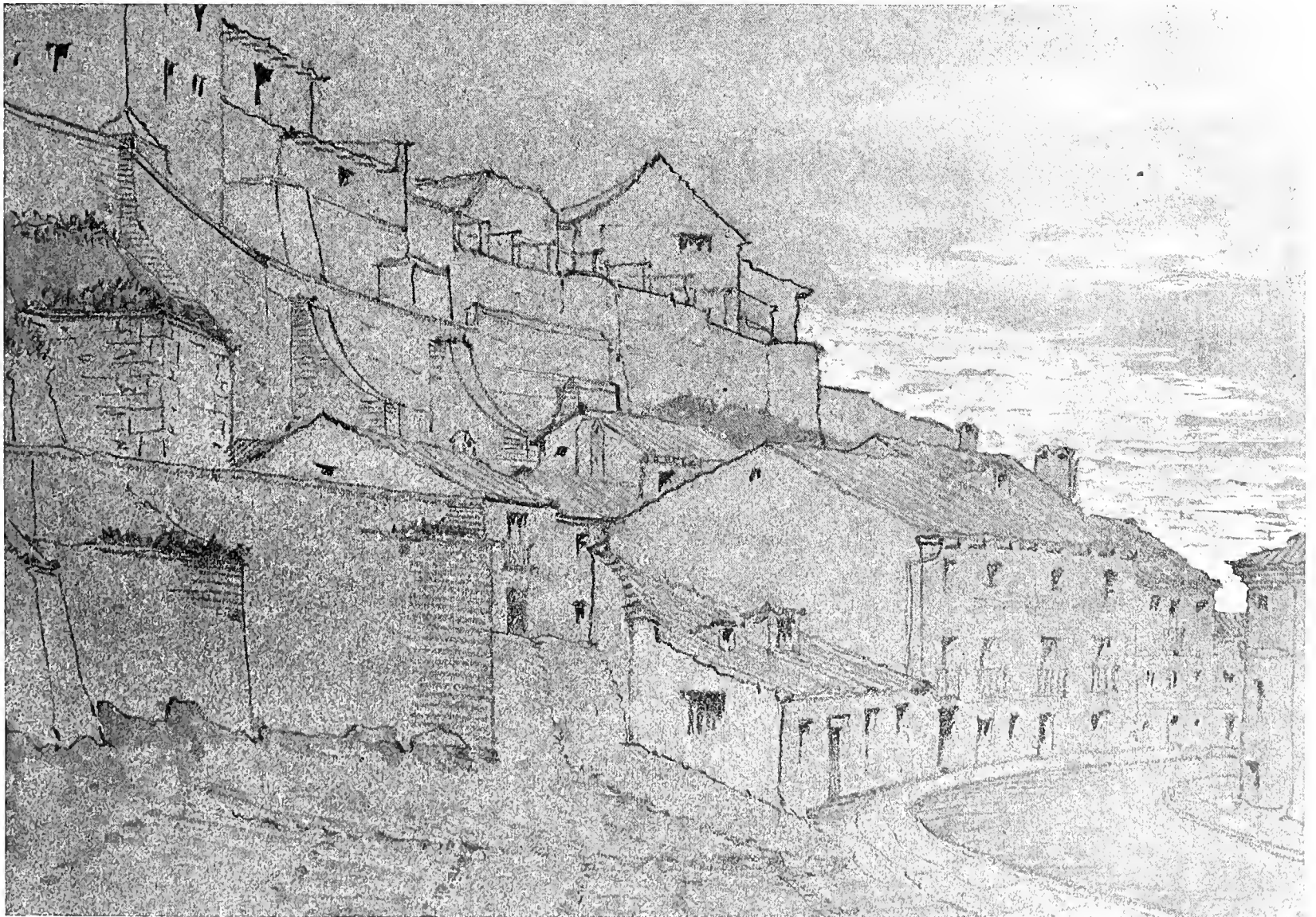
With Illustrations from Sketches by the Author

ANOTHER generation and man with his railway congresses may make the world a neighborhood! A great thing, no doubt, for man's practical needs; but where then will be the romance of travel in foreign lands, where then the veil of mystery that beautifies the distant landscape? Even now we are a little wearied by the flock of sheep that follow the line of the railroad.

But not yet has the charm all gone. There is one country to which our thoughts turn in the same spirit of enjoyment with which we read Irving's *Alhambra* in our youthful days. There the morning mist has not quite dried in the garish day of publicity. It is good to dwell upon the days I spent in Spain as a travelling student—having six of these precious days in which to study Toledo, that uniquely picturesque city enthroned upon the rocks, twenty-four hundred feet above the sea.

At its feet the river Tagus surges through a chasm in the granite hills, almost completely girdling the city. From the plain below one sees nothing but walls and towers; the houses are hidden, the aspect of the city is steep, bare, shaggy—not a human being to be seen.

From the railroad station to the city is a steep ascent. This my travelling companion and I made on top of a coach drawn by six mules. Driven with amazing speed, the cries of the driver and his crackling whip, with the lurching of the vehicle over the stony road, made us feel as though we were taking Toledo by storm, with a mediæval flavor to the adventure. Crossing the famous bridge of Alcantara, with its Moorish tower, we saw on all sides high stone walls and precipitous rocks: half way up the road passes through the beautiful *Puerta del Sol*, the Gateway of the Sun, built by the Moors when



VIEW OF THE TERRACED HOUSES AS ONE ENTERS THE CITY



CHURCH ON THE OUTSKIRTS OF THE CITY



THE PUERTA DEL SOL



SOME OF THE SIMPLER ELEMENTS OF SPANISH ARCHITECTURE

Toledo

Toledo was their northern stronghold. The horseshoe arch through which one enters is surrounded by rough rubble stonework, which in the upper part runs into the beautiful interlacing patterns in brick, so characteristic of the Moorish work. Above are little projecting oriels, through which the defenders dropped hot lead or burning pitch down upon the besiegers' heads. Capped by its splendid outline of crenelated battlements, it takes us vividly back to the days when the Moors were not a myth, but a world power.

Finally, clattering through the Plaza de Zocodover, we were welcomed to the Fonda de Imperial by its proprietor, where we enjoyed Spanish cooking at the rate of ten pesetas per day. After dinner we sallied forth, sketching paraphernalia in hand, ready for work. The city is a perfect labyrinth of streets, blind alleys, narrow winding lanes as steep as a flight of steps, and in which one breathes the damp tomb-like air that is at first refreshing to one coming from under the hot rays of the sun. Not fortunate this first afternoon in our choice of a subject, we enjoyed looking about us, receiving impressions in a general way. A laughing crowd of natives attracted our attention, and we were as much amused as the rest, at the two masquerading as an English tourist and his wife. The man in a loud tweed suit, with a camera slung over his shoulder; the woman in a rough tourist rig, with a bedraggled effect to her whole costume, walked along entering shops, prying into things, asking all sorts of questions, to which when answered they replied, "*I do not understand.*"

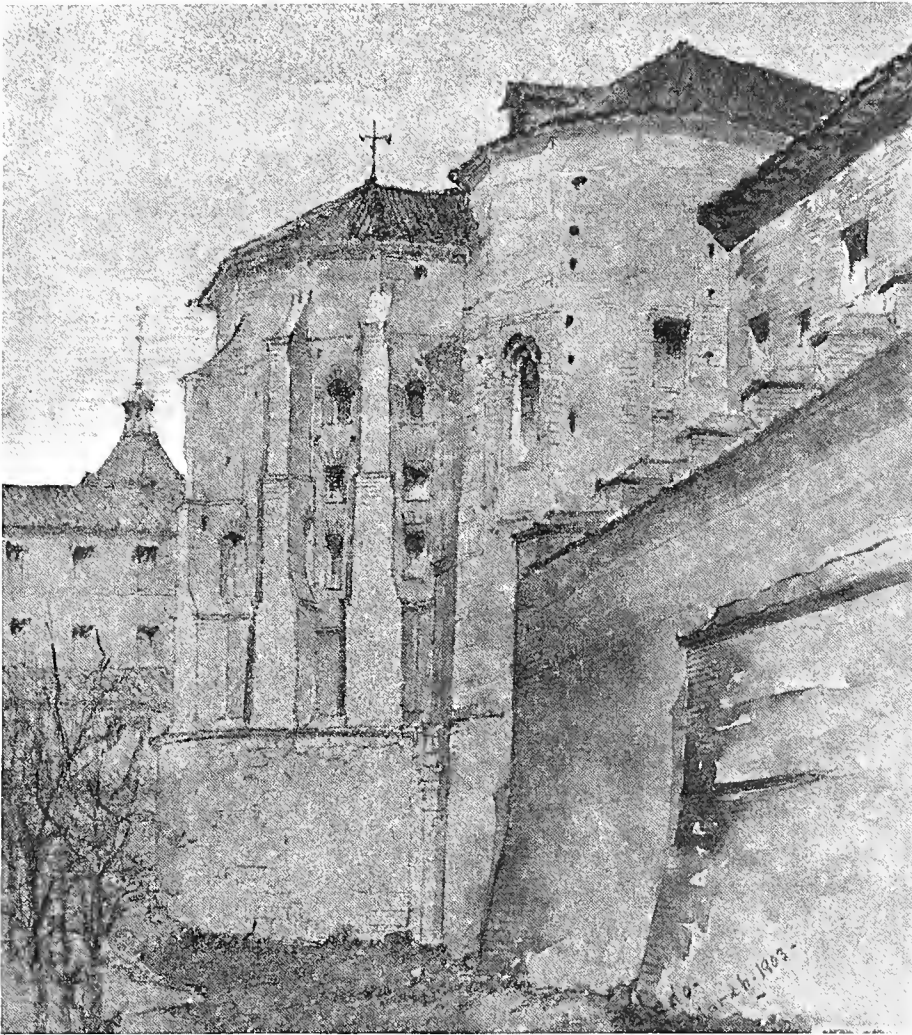
Ready for bed after a supper of particularly good fish and its accompaniments, we found our bedroom (on the ground floor) faced the street, the large window having an iron grille. We asked the next day for a more retired room, and were given one in the rear with walls about fifteen feet high, having small windows ten feet up. 'Tis thus the Spaniard gains his reputation for hospitality; he is dignified, certainly, but always equal to the occasion.

This being Sunday, we saw something of the church side of life: as one ought certainly to experi-



A SECULARIZED CHURCH

ence the religious atmosphere in a city which legend credits with having at one time possessed one hundred and ten churches. We visited first the Cathedral. Its architecture is Gothic, with good detail; its interior exceedingly impressive, satisfying one's idea of what a sanctuary ought to be. The cloister garth has been quite overgrown with plants and shrubs, with luxuriant vines growing up over the tracery and iron grilles in the cloister arches: most charming in effect!



CHAPEL OF THE SANTA CRUZ HOSPITAL

Spanish Gothic work is all imitative, the only distinct Spanish feature about the churches being in the plan. The church is designed primarily for the clergy, and they occupy not only the portion east of the intersection, but a large space extending into the nave of the church called the choir, or *coro*. This is separated from the body of the building by most elaborate wrought iron screens. The backs of the choir seats, stalls and altars, are thus presented to the view of the congregation, and are most elaborately carved and decorated. The people gather during the services around these magnificent grilles, through which they view the service. In the elaboration of the choir enclosure Spanish architects are seen at their best; nearly all are worthy of study.

In the Cathedral is the chapel where the Muzarabic ritual has been performed daily since the great Cardinal Ximenes, then Archbishop of Toledo, authorized its performance in the sixteenth century. The chapel itself is impressive by reason of its vivid historical frescoes, where Ximenes is depicted leading the Spaniards against the Moors.

We also visited the church of San Juan de los Reyes, which is a picturesque group of buildings on the city wall overlooking the Tagus. Hanging on the outside walls of the church are the iron chains

that were taken off Christian prisoners who were liberated when Granada was finally won from the Moors. For over four centuries have they thus rusted in the Spanish air. The cloister of the church is fine in its detail.

Another monument worthy of our respect is Santa Maria Blanco, once a Jewish synagogue, changed by the Moors to a mosque, later used by the Christians as a church. One enters first a neglected garden, passes on to a dilapidated building, and, on entering, beholds a vision of the East. A series of Moorish arches supported on columns, it is one of the few specimens of the pure Moorish type that have been preserved.

Everywhere are seen the interesting remains of the old churches; here a bell tower, there a building now used as a stable, but plainly meant for heavenly visitants instead.

Among the most interesting secular buildings we visited was the Alcazar, which is a large Renaissance building, now occupied by a cadet school. It was rebuilt on the old foundations of the Alcazar, or fortified palace where the great Cid, the first Christian alcalde of Toledo, set up his banner and ruled over the city in 1085 A. D. It has a rather interesting stone staircase.

But the most notable building of this class, and one worth going many miles to see, is the old Hospital de Santa Cruz, although not now used. The magnificent carving and sculpture on the entrance doorway, the sturdy stone cornice of the front, the brick-buttressed apse of the chapel and the vaulting at the intersection of the large halls, together with the several cloisters around which the different buildings are grouped, serve to show a knowledge of building of which any nation might be proud. The doorway deserves special study because of the manner in which the detail is massed. The details themselves bear close inspection, being well executed, strongly accented and giving an effective disposition of light and shade. The façade with its elaborate entrance, its less elaborate upper windows, its simple yet strongly treated battlements set above a plain wall surface, forms an extremely agreeable architectural composition and one which is thoroughly Spanish.

There is also worthy of mention the patio in the Hospital de San Juan de Afeura, a doorway to the palace of Pedro the Cruel and the interiors in the Casa de Mesa.

But the days flew all too swiftly by, and one night we lay awake listening for the last time to the night watchman, or *sereno*, with his deep, musical call, *Las once y sereno*.

PORTRAITS OF AMERICAN TREES, NATIVE AND NATURALIZED

PHOTOGRAPHED FROM NATURE

By ARTHUR I. EMERSON

WITH A GUIDE TO THEIR RECOGNITION AT ANY
SEASON OF THE YEAR AND NOTES ON THEIR
CHARACTERISTICS, DISTRIBUTION AND CULTURE

By Clarence M. Weed, D. Sc.



Leaf and Flower of The Basswood—*Tilia Americana*

PART II

The White Elm—*Ulmus Americana*

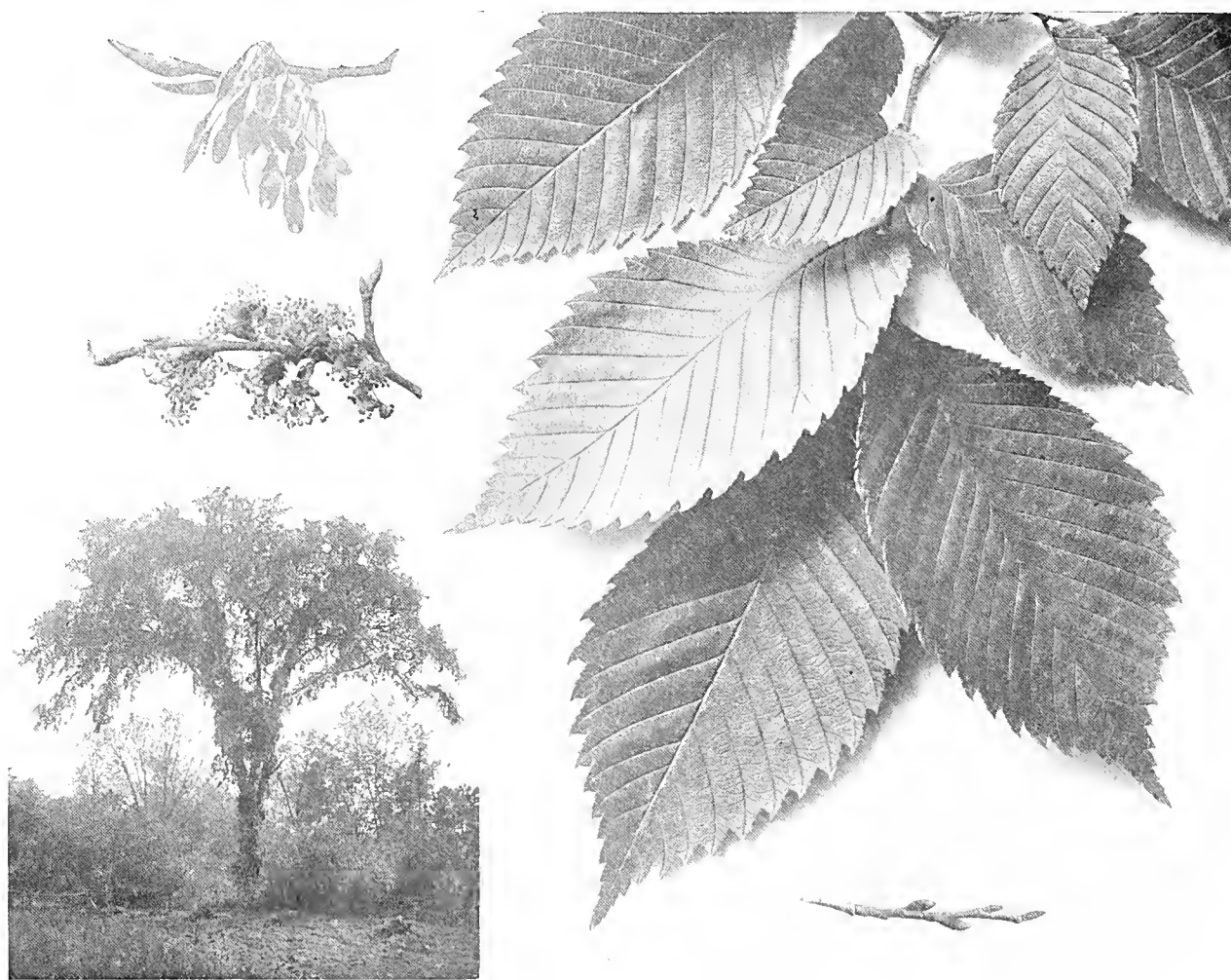
The Red or Swamp Maple—*Acer rubrum*

The Glaucous Willow—*Salix discolor*

The Yellow Birch—*Betula lutea*

The European Larch—*Larix Europæa*

The Velvet or Staghorn Sumac—*Rhus hirta*. *Rhus typhina*



The White Elm—*Ulmus Americana*

NO tree can successfully dispute the claim of the White Elm to be the favorite species of the American people. Widely distributed, it is universally admired for its grace and beauty at all seasons of the year. It is hardy, easily transplanted, and a rapid grower, but unfortunately is often seriously injured by various insect enemies.

In winter the White Elm is easily recognized by the long, slender, drooping branches sent out from the generally vase-shaped tree, the branches being smooth and slender and the buds having no downy covering. In early spring when the dense clusters of flowers line the twigs the tree takes on a most interesting appearance which becomes even more so a little later when the flat, round, whitish samaras replace the reddish blossoms, and at about the same time the tiny leaves gradually unfold, adding to the grace of the filmy fringe with which the smaller branches are adorned. Even when the leaves attain their full size the tree loses little in its graceful appearance, each leaf being finely modelled

with double serrate margins and sides of unequal size. In autumn at the time they fall their color changes to a beautiful clear yellow.

There are two situations in which this Elm is especially attractive; first, where the great trees line each side of a village or city street, their twigs forming an arch that gives grateful shade to the passer-by, and second, where the trees stand singly or in clusters along a fertile river valley, adding an incomparable element of grace to the landscape.

One of the most interesting tree sights of early summer is that of the thousands of tiny elm trees that spring up from the seed which shortly before was scattered broadcast by the wind. Where the bearing trees are numerous these little seedlings will make a veritable lawn even of the gutters of city streets, and one can easily gather for transplanting all the seedlings that could be desired. In a few years those thus transplanted would be large enough to set out in permanent situations.



The Red or Swamp Maple—*Acer rubrum*

THE Red Maple is happily so named: at almost any season it displays some token to justify the adjective. In winter it is the bark of the twigs; in spring the blossoms; in summer the key-fruits, while in autumn

“The Maple swamps glow like a sunset sea,
Each leaf a ripple with its separate flush.”

The species is easily distinguished from its allies. The leaves have the sinuses acute rather than rounded. The flowers are on short stalks and the small key-fruits on long stalks that arise from a common base. The young trees have a smooth, distinctive light gray bark while the old trees have the dark gray bark separated into many long scale like plates. The wood is less valuable than that of the Sugar Maple, but it is largely used for making chairs and other kinds of furniture.

In many respects the Red Maple is the most conspicuous tree in our landscape.

In winter the red twigs often shine in the sunlight, while in earliest spring the deep crimson blossoms so thickly clothe the leafless branches that the trees challenge the attention of the most listless observer. A few weeks later when the blossoms have developed into fruits the latter are so deeply crimson that they give color to the landscape just come into the leafy greenness of June. The terminal leaves on the younger growth are commonly crimson through the summer and in earliest autumn the whole foliage becomes so brilliant as to be the dominant tone of the lower valleys.

The Red Maple is also commonly called the Scarlet Maple, Swamp Maple and Soft Maple. It is a lowland tree, being especially found in swamps and along river-banks, and is widely distributed through eastern North America, occurring both north and south as far west as Iowa and Texas. Professor Sargent states that the largest trees are found in the valley of the Ohio river and its tributaries.



The Glaucous Willow—*Salix discolor*

FOR a brief period in early spring the Glaucous Willow adds the final touch of beauty to the landscape. It dots the hillsides and the water courses with the yellow tones of its pollen-bearing blossoms and the delicate greens of its seed-bearing catkins, making for a week or two the greatest show of any of the trees or shrubs. The blossoming branches attract the visits of a host of small bees which come out of their winter burrows very early in the spring and gather from the pussy willows nectar and pollen to provision their nests. The flowers are also sought out by the queen bumblebees, the early butterflies and certain other insects which serve the plant by carrying pollen from one kind of flower to the other and thus enable it to develop the small fruits which, late in spring or early in summer, break open and allow the downy seeds to be wafted away by the wind.

The Glaucous Willow is more likely to be

found as a shrub than as a tree, although in northern New England it very commonly assumes the tree form, some of the trees reaching a diameter of ten or twelve inches. The species ranges from Nova Scotia to Manitoba on the north, extending southward to Missouri, Illinois and North Carolina. In summer it may usually be distinguished by the whitish color of the under leaf surface, the leaves having slightly and sparsely serrate margins and the general form shown in the right-hand picture of the plate.

This is pre-eminently *the* Pussy Willow, being the species to which this title is properly applied. It is very easily reproduced from cuttings and is of decided value in landscape planting especially along water courses where its roots serve to hold the banks of the stream in place and where also its flowers in early spring add unique beauty to the landscape.



The Yellow Birch—*Betula lutea*

OVER a large part of Northern New England the Yellow Birch is one of the most abundant trees of the hard wood forests. It is easily recognized wherever it grows by its rather ragged yellowish or yellow-gray bark. The precise tint varies greatly in different trees but it always differs from the bark of any of the other birches. On account of its abundance as a forest tree it is very largely used for fuel, lumber and pulp.

The leaves of the Yellow Birch are quite similar to those of the Black Birch, the bases being cordate and the margins finely serrate; but the bark of the twigs has only to a slight degree the characteristic aromatic flavor of that of the Black Birch. In spring the long, pollen-bearing catkins which are pushed out from the ends of the branches are very similar in the two species, though the fruits which mature in autumn are more ovoid in the Yellow Birch and more cylindrical in the Black Birch.

The Yellow Birch is essentially a northern tree, reaching its largest size in Canada and

the northeastern states where it often attains a height of a hundred feet and a trunk diameter of four feet. In a forest the outline of the tree is generally modified by the presence of the surrounding trees but in open spots the branches spread widely and are often somewhat pendulous so that the tree is likely to take on a broadly rounded outline. The species occurs naturally from Newfoundland to Delaware, following the Allegheny mountains southward to Tennessee. It extends west to Minnesota. In the more southern parts of its range it seldom attains a large size.

As an ornamental tree the variable yellowish bark is one of the most attractive features of the Yellow Birch. It was apparently this beauty of the tree that led Thoreau to visit so often what he called the "Yellow Birch Swamp." Young trees may be transplanted successfully and flourish best in a damp situation where the roots can always reach sufficient moisture. The tree is hardy and little subject to attack by insect or fungus enemies.



The European Larch—*Larix Europæa*

THE European Larch is justly one of the favorite conifers for ornamental planting. It is a beautiful tree having an extraordinary grace of outline, with pendent branchlets clothed through the summer with delicate tufts of slender leaves of a green that varies from the lightest tints in early spring to the deep green of summer and the yellow-green and green-yellow of autumn. Even after the leaves have fallen the tree has a certain grace that renders it attractive through the winter, the drooping branches being studded along their sides by short projections, from the ends of which the leaves arise, as well as here and there by the interesting upright cones of a form and size much more attractive than the cones of the American Larch.

A little study of the branch shown at the right of the middle on the plate will give a definite knowledge of the conditions of blossoming of this Larch. Along the left-hand side of the twig are numerous fascicles of leaves just beginning to push out, and at the bottom on the same side of the twig there is a cluster of the pollen-bearing

flowers. On the opposite side the most conspicuous features are the two large clusters of seed-bearing blossoms arising from a nest of developing leaves. By a comparison of these two sets of flowers with the two cones shown in the picture at the left one can readily see that the former will develop into cones like the latter.

According to Mrs. Dyson the native home of this Larch "is on the snow mountains of Germany, Austria and Italy. It climbs higher than the Silver Fir, as high as the Norway Spruce; but the Spruce seems to like best the side of the mountain looking toward the north and the Larch prefers the brighter southern side."

The cones do not remain upon the trees so long after shedding the seeds as do those of the Tamarack, and the tree is much better adapted to comparatively dry soils than is the latter. For ornamental planting the European species has many advantages, not the least of which is that it may almost always be obtained of nurserymen in any desired quantity and at comparatively little expense.



The Velvet or Staghorn Sumac—*Rhus birta*. *Rhus typhina*

OF the several species of Sumac that add so much beauty to American landscapes the Velvet or Staghorn Sumac is the one which is most likely to take on the size and dignity of a tree. It is always to be known at any season of the year by the dense growth of velvety hairs upon the bark of the younger branches. The long petioles of the compound leaves are similarly clothed. The leaflets are regularly though not deeply serrate on the margins. In autumn the leaves assume most brilliant colors, commonly becoming an intense red which is almost scarlet. The dense panicles of flowers appear on the ends of short branches early in summer. The pollen-bearing and the seed-bearing blossoms are separate, the former coming into flower about a week in advance of the latter. The general color in each case is greenish yellow, more or less tinged with red. The flowers are very freely visited by a great variety of insects, which serve as pollen carriers. The fruit matures early in autumn, becoming of a brilliant crimson color, the large panicles of which are familiar to everyone.

The Staghorn Sumac often reaches a height of thirty or forty feet and is commonly used to great advantage in landscape planting. It serves admirably as a background for low shrubbery and always has a decided decorative value. In spring and summer the long green leaves give an effect of tropical luxuriance, while in autumn the crimson foliage and fruit are unsurpassed for brilliance of coloring. Even in winter, when the leaves have fallen and most of the fruits have broken off, its velvety twigs with their characteristic mode of branching are attractive and interesting. The wood is strongly yellow in color. Like the other Sumacs this species spreads rapidly from suckers which are easily transplanted. During recent years a cut-leaved variety has been introduced which is desirable as an ornamental plant.

The Staghorn Sumac seems most at home in the Atlantic Coast States, although it has a range extending from New Brunswick to Minnesota on the north and Mississippi to Alabama on the south. It is a hardy species, notably free from attack by insect or fungus enemies.

“HOW TO CHOOSE THE STYLE OF A HOUSE”

MR. Frank Miles Day's interesting and informing paper in the February number of "House and Garden" has been the subject of widespread and notable comment in the architectural world. Mr. Day's conclusion was that while site and style undoubtedly do and must react, it is exceedingly difficult to express in stated terms the exact relation between them.

One of the interesting discussions provoked by Mr. Day's admirable paper is reprinted below from the April number of the London *Architectural Review*.

What style do you recommend for my house? is almost invariably the first question which the client puts to his architect. It is in the hope of offering some few useful points of advice on this subject that the present article has been written. For those readers of *The Architectural Review* who have not noticed it, it may be worth pointing out that this same problem is now being discussed in America, and forms the subject of an excellent article in the February number of *House and Garden*, written by Mr. Frank Miles Day, President of the American Institute of Architects.

Now, in attempting to answer the question, there is a considerable amount of spade work to be done first. Thus, to begin with, it is utterly useless to decide upon any style until you have made yourself acquainted with your client's disposition. Apparently American architects are more fortunate in this respect than their English colleagues. At any rate, Mr. Day states emphatically that "it is obvious that the architect's training and predilections for certain style will, in the main exercise a far greater influence on the house than will those of the owner." And again, after referring to the passion which Mr. Thomas Hastings has for the French styles, and Mr. R. A. Cram for the Gothic styles, and so on, he writes: "In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style." For our part we can only envy our more fortunate American colleagues, and are bound in all seriousness to say that with us the client's character is the first consideration. With the client of very decided and constantly changing ideas it is out of the question to select any style which depends for its effect upon symmetry. In dealing with a man like this, who runs through two or three centuries of architectural change in five minutes, the "higgledy-piggledy" style alone is suitable. It is a case of Hobson's choice. Architecturally, the seeming confusion of this style is the result of the numerous additions of centuries. The client produces the same effect in a moment.

This, perhaps, is as good an opportunity as any of referring to a new method of buying a house which is briefly described by Mr. J. M. Haskell in the March number of the same magazine. Illustrations are given of a house completed under the new system by Messrs. Hoggson Brothers. Acting as the owner's representatives they attended to the making of the plans for the house by a New York architect approved by the owner, to the designing and planting of the grounds by a landscape architect, and the building of the house and the grading by local labour under a local contractor. The advantages claimed for this method of contracting are, first, that the owner is guaranteed a certain maximum cost with a variable minimum cost dependent upon the saving effected over the first estimates (for the owner stipulates that the entire house and grounds complete shall not exceed a certain figure, and that if it costs less he shall be credited with his share of the difference), secondly, that the owner is freed from all worry; and thirdly, that the inclusion under one contract of all parties engaged ensures unity and uniformity not otherwise possible. Here again we notice that the American client is prepared to allow his architect a much freer hand in the designing, though it is, of course, conceivable that if the contractors proved cantankerous the architect might find he had only exchanged one tyrant for another.

In the second place the main dividing line, of course, is whether the house is to be built in the country or town. Mr. Day's article deals only with country houses, and it is with them that we also shall here be mainly concerned. But a few words about town houses may not be out of place. Naturally the necessity for making the greatest possible use of the available space and cubical contents is of the first importance and overweighs everything else, and even with the slight compensation of only being responsible for one elevation the architect of a town house has a difficult task to carry out. For very often the situation is roughly as follows: He is called upon to design a house for an old square, the houses of which represent a definite scheme and are of equal floor levels and parapet heights (these last, unfortunately, only too rare in London), built, say, one hundred and fifty years ago, and having therefore some historical interest. Probably, a two-fold conflict ensues. In the first place you must contend against the old practice of house-building, which made the two lower floors very high and squashed the upper ones into a smaller space than is now permitted by the Building Act. And in the second place you must hold the balance between sentiment for the

“How to Choose the Style of a House”

surroundings and the practical nature of the building; and so, while trying to avoid any jarring effect, you may annoy the client, who wishes to obtain an increased rental, or else may refuse to rebuild altogether. Under such circumstances the heroic course is the only course. You assume boldly that all the remaining leases will fall in soon, and that the probable reconstructions will follow your own example. The assumption is not really so wild as it may appear, and it is therefore very important to get as much approval of your design as possible. The combined action of ground landlords, in fact, offers the one chance the big landholders have of beautifying London without burdening the leaseholders with undue expense. The frontages ought to be approved by the R. I. B. A., and, even if the frontages were not precisely identical, at least such definite features as the height of cornices, copings, etc., should be paid much greater attention. One could not do better than close these few brief remarks on town architecture than by referring the reader to the speeches made at the 1905 annual dinner of the American Institute of Architects. For the principal result of the dinner was to give definite official approval to the idea that the day of unrelated buildings had passed, and that the capital city of the United States should be enlarged, extended, and made beautiful in an orderly and systematic manner. The addresses then delivered by prominent men—by no means all of them architects—were of great variety in the treatment of one main theme, the promise of American architecture. The significance of the occasion lay not in any achievement accomplished, but in the anticipation of the eventual success of two great hopes and aims of the Institute. One of these aims, the placing on a substantial and adequate foundation of the American Academy in Rome, does not concern us here. But with the second aim we are concerned intimately. For when the Institute undertook to oppose the prevailing practice of constructing Government buildings without regard either to the original plan of Washington or to any established order, and particularly the threatened mutilation of the historic White House; and when an expert commission, created by this agitation, reported in favour of a return to the L'Enfant plan for the treatment of the Mall, and not only prepared extensions of that plan to meet the new conditions, but also schemed out a means of bringing into an harmonious whole a system of outlying parks and boulevards, then a forward step was taken which interested not only the people immediately concerned, but all their colleagues all over the world who have similar difficulties to contend against.

We can now turn to the main body of our subject namely, how to select a style for a country house.

The first factor, it goes without saying, is the site. Is the country mountainous or flat, open or wooded? For the first thing any architect must aim at is to keep in harmony with nature. No matter what be the size or the style of the building, it must appear as it were, to grow from its site. A building which looks as if it had been dumped down upon the ground is a failure artistically. To dogmatise is impossible, but it may be stated generally that the low building will grow more naturally out of a plain than a high one, and, in the majority of cases perhaps, will also look better upon the top of a hill; whereas, on the other hand, where you have a background of the side of a hill the high building is the more pleasing because the eye likes to be deceived by the illusion of the high structure plunging down into the indefinite depth. How impossible it is to lay down any hard and fast rule is shown by the examples quoted by Mr. Day. While he, too, thinks that long level lines harmonize best with quiet stretches of landscape, he is forced to admit that his example of Groombridge Place is counterbalanced by Josselyn in France with its animated style, Chenonceaux spanning the quiet waters of the Cher with its series of bold arches and the massing of turrets and gables at the one end, and again the Azay “with its strong verticals and its agitated roof lines looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.”

The second consideration to be taken into account is the style of the houses in the locality. Where houses are sparse this consideration naturally will weigh less, but where the buildings are fairly numerous it should be impossible to ignore them or not to consider beforehand whether some style mentally agreed upon will or will not dovetail in with the general character of the neighboring houses. In fact, to build roughly in accordance with the style of the locality is almost invariably a very sound working rule. The only question which then arises is whether the particular locality affords any examples of houses you want to copy. For example, your client may be a millionaire who intends to settle in a poor agricultural neighbourhood. In such circumstances this rule can hardly hold good. The locality contains nothing but instances of the cottage style, and to swell the cottage style to a big house has never yet been done with any complete success. It is a mistake which has been and is continually being made, and invariably produces a fussy effect. A small style and small detail cannot suit a big building. Conversely there is the mistake in the opposite direction. One has not to walk very far in the country without seeing specimens of the grandiose style which originally belonged to some “Baronial Hall” type of building applied gro-

tesquely to a small week-end retreat to which the truly cottage precedent had far better have been adapted. It is hard to say which of these two mistakes is the more unsightly, the mock modesty of the one or the snobbish self-assumption of the other.

How all too common this mistake has been in the United States may be gathered by those who have not crossed the Atlantic from the words of Mr. Elihu Root in the speech he delivered at the meeting of the American Institute already referred to. "Since then (the days of Jefferson)," he said, "we have passed through a dreadful period. The stern requirements of conquering a continent, the engrossment of hardened toil, withdrew our people from the consideration of the elegant and the beautiful in life which the Virginia planters were at liberty to cherish. In this period the first acquisition of wealth, bringing a longing for ornament, found the people untrained and ignorant of art. Basswood castles and sawed scrollwork were the first expression of a desire for the beautiful. A multitude of men calling themselves architects covered the face of the country with horrible objects of ingenious distortion, including a vast number of libels upon that excellent lady whose name has been given to the supposed style of Queen Anne. The American idea, that any American can do anything, prevailed in architecture. The simple dignity of the log cabin, born of its conditions, wedded to its environment, gave place to the meretricious adornment of the confectioner. The perfectly appropriate and charming little white house with green blinds, with a persistent survival of classical details at the hand of the good honest carpenter, gave way to wooden towers and arches, and to cheap pretence."

Arising out of this regard for the surrounding buildings comes, of course, the question of employing local materials. In this there is naturally more and more elasticity. Before the invention of railways, to bring materials except from the nearest available source was practically unheard of. Transport was a slow and difficult operation. All this has been altered by modern industrial conditions. The architect to-day is faced with the problem whether he shall, say, set up a red brick mansion amongst the granite houses of Aberdeen, or bring Aberdeen granite to a town like Reading, or build respectively in the local granite and almost universal red brick. The answer, it is obvious, varies in different localities and countries. In the United States, as Mr. Day notes, local traditions have been largely broken with and "for the most part throughout our land there is no local way of building that rises above

the commonplace." He himself would evidently like definite local traditions in the art of building but such traditions cut both ways. Slavish similarity invariably leads to monotony. Where the neighbourhood is one in which "the turrets of the rich and the hovels of the poor" are pretty evenly divided, it is often unwise to employ the same local materials for both classes indiscriminately. Material as much as style requires to be decided by the actual building to be put up. Moreover there are localities (it would be invidious to mention them by name) in which the local traditions are uniformly bad, and surely it then becomes the bounden duty of any architect to break away completely and inaugurate a new tradition even at the cost of clashing with the old bad style and materials. But, take it all round, it is pretty safe to say that the local materials should be employed as far as is practicable. Sentiment covers a multitude of sins, only sentiment should not lead us into false methods. To build an honest brick wall, nail strips of wood against it, and plaster the space between them, is indeed a preposterous imitation of a once reasonable method of construction only too often found in the districts of the real old half-timbered houses, and just as false art as that seen in many shops to-day where apparently solid columns really support nothing at all beyond the hats or umbrellas which may be hung upon them.

And last of all comes the personal bias of the architect himself. Exactly how far that personal bias should be developed in the architect, or at any rate, if it be almost necessarily spontaneously developed, how far it should be indulged or repressed, is a nice question. It is the old story of the specialist and the general practitioner. Were every architect frankly a specialist in some particular style clients could then select their architect according to the general type of house they wished to have built; whereas nowadays, while few architects profess to be experts only in one style, almost all have a natural hankering after some particular style, and are sometimes too ready to drag it in where it is really quite unsuitable. After all it is not an unmixed compliment to say of an architect that his style can never be mistaken.

In conclusion it must be again repeated that to give any hard and fast rule is absolutely impossible. But there are certain broad, general considerations which are more or less applicable to the majority of cases, and the study of which may possibly render easier the problem of choosing the style for a house. It is just these broad generalities which have been given here.

BEVERLY HALL

A BACHELOR'S OLD COLONIAL HOME

BY RICHARD DILLARD

THE old-fashioned brick residence on King Street, Edenton, North Carolina, now called Beverly Hall, was originally built for a bank in 1810. It was a branch of the State bank, and tradition says it did a flourishing business until one day the community was shocked and startled by the announcement that the cashier had absconded with all of the funds. Before leaving, in order to conceal the amount of the theft, he piled the books of the bank on the floor, saturated them with lard oil, (there being no kerosene then), and set them on fire. It happened that some servant girls, who were cleaning up the directors' room that day, smelt the smoke, and gave the alarm; the populace broke open the doors and

saved the books and building. The burnt places upon the floor where the books lay are apparent even to this day. Public censure was so intense that the young bookkeeper employed in the bank went out into the garden and shot himself. At the thorough examination which followed he was found to have been entirely innocent of any complicity whatever with the crime. The bank staggered along for a few years, and finally suspended when Andrew Jackson vetoed the celebrated State Bank Bill in 1835, and the Government deposit was withdrawn.

The property then went into private hands, and became a residence; it was remodeled in 1850, and in 1896 it was again greatly improved. The vault has



VIEW FROM THE ROSE-GARDEN

House and Garden

been left undisturbed, and shows how, in those good old days, things were kept safely by main strength and awkwardness, the key being much larger than that of the Bastile.

Like all old places it has its own peculiar ghost, which haunts it in orthodox fashion. It is reported that a young married lady, who lived very miserably there said upon her death-bed, that no one should ever be happy in the house again; and now, just upon the eve of any festivities at the old mansion, she is reputed to come back again, and many declare that they have seen her crape veil and skirts just as she receded down the long passage, which leads into the dark cellar.

The main feature and attraction at Beverly Hall is the rose-garden, to the rear of the house, arranged in the old Southern style. A broad rose-walk, (with side walks), leads from the house to the back entrance, where



THE LIBRARY AND SUN-DIAL
The Motto over the Door is *E Tenebris in Lucem*



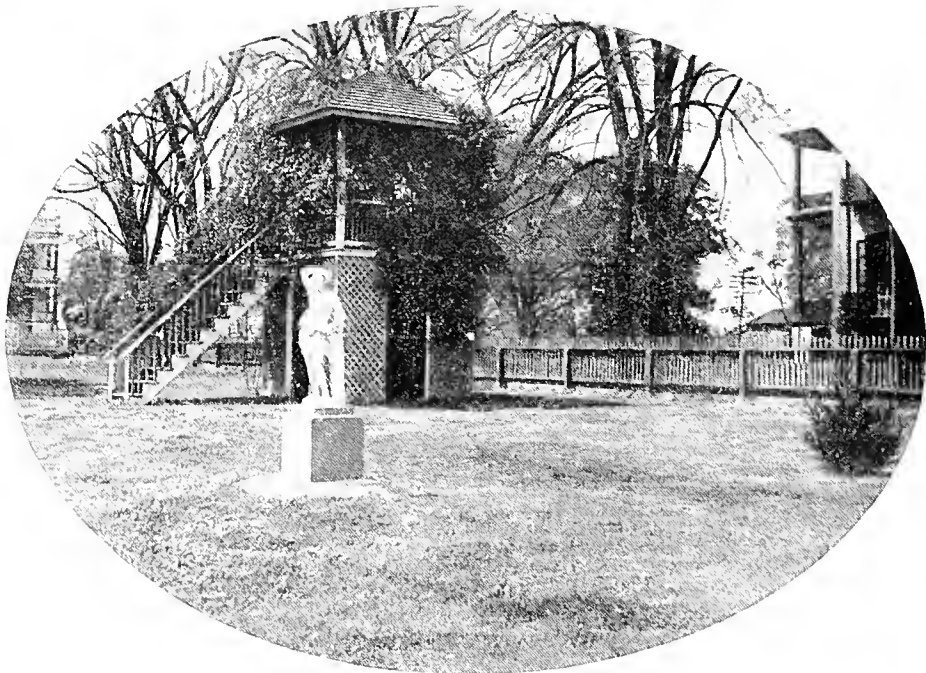
LOOKING DOWN THE ROSE-WALK

it terminates under a pergola covered with yellow and crimson rambler roses, a suitable trysting place for the amours of Florizel and Perdita.

Besides the old-fashioned charm and beauty of the rose-garden it contains many plants collected from points of historic interest, from Mount Vernon, Arlington, and other places of note. Upon one side of the tea-house, which stands upon a swale of grass some distance from the main walk, climbs a Nellie Custis rose brought from the garden at Mount Vernon, and a lineal descendant of the famous Nellie Custis rose there. The fascinating old gardener there tells you that Mr. Lewis made love to Nellie Custis, adopted daughter of Wash-

ington, under that rose-bush, and was accepted by her, and that since that night no lover has ever appealed to a maiden under it in vain and the knowledge of this little story has caused many an anxious troubadour to try his fortune under the Nellie Custis rose-bush on the tea-house at Beverly Hall.

That cluster of beautiful azure flowers over there to the left of the main walk, like a junta of blue butterflies gracefully poised upon its stems, is the *Tradescantia Virginiana*, a blue-blooded Virginia aristocrat of the purest type, an F. F. V. As this flower was so intimately associated with the early Virginia colony, and the pioneers of our civilization, it has been brought into promi-



THE TEA-HOUSE WITH THE NELLIE CUSTIS ROSE

Beverly Hall



THE HOUSE AS SEEN FROM THE STREET

nence recently by the approaching Jamestown Exposition. It has a unique and remarkable history.

Some member of the colony, of esthetic tastes, admiring the beauty of this flower, which grew luxuriantly there, sent over some seed to old John Tradescant, the famous gardener of the unfortunate Charles I. He planted them at Hampton Court, and gave the flower his name, *Tradescantia*. It became fashionable, and popular in all the old English gardens. It was also a great favorite in our grandmothers' gardens under the name of 'True Blue,' and enjoys the distinction of having been the first emigrant from America to Europe. It was the blue-eyed messenger of hope and loyalty from the settlers to their sovereign to whom they were always

loyal. It is no wonder this flower has changed its home so frequently when you know it is a blood relative,—in fact a first cousin to the Wandering Jew.

The summer-house upon the lawn resembles a Chinese tea-house, and is literally enveloped with the Empress of China rose. Upon the lawn some distance to the rear of the house is the library of colonial design. Here the sunshine drops its gold, here radiant roses bend to scatter fragrant petals and smile at death, and here the old sun-dial solemnly repeats its warning to every passer-by, that

*"The time of life is short,
To spend that shortness basely
Were too long."*



SHARSTED COURT—THE BALLROOM



SHARSTED COURT—THE HALL



The House from the South

SHARSTED COURT, KENT

SEAT OF ALURED FAUNCE DE LAUNE ESQ.

BY THE HONOURABLE MISS SACKVILLE WEST

SHARSTED Court is in the Parish of Doddington, Kent. Hasted's "History of Kent" mentions the mansion as being in a gloomy, retired situation; the Manor of Sharsted being amongst the possessions of Odo, Bishop of Bayeux about the year 1080. The seat of the Manor of Sharsted, (or as it was anciently called "Shersted,") is Sharsted Court.

In the time of Edward I. it belonged to Sir Simon de Sharsted, who died in the twenty-fifth year of that reign and lies buried in the Sharsted Chapel attached to Doddington Church. From the De Sharsted it was sold to the Bonines and again, in the reign of Charles I. to Abraham de Laune, from whom it has passed indirectly to the present owner, Alured Faunce de Laune. As first of his direct family Faunce came here to live about one hundred and sixty years ago. Through marriage with Alured Pincke, a grandson of Sir William de Laune, the family assumed the name of De Laune in accordance with the will of Alured Pincke. The house was replaced about the year 1711. The south wing, which is small, is supposed to be of the time of Henry VIII., but this is uncertain. It was restored about twenty-eight years ago as it had

fallen into great decay. The present library was once the kitchen, doubtless for convenience when the whole family dined above and below the salt in the Hall. The old library, which opened from the tapestry sitting-room upstairs on the north wing, and stood on arches, was pulled down owing to its bad state of repair. A portion of the rear of the house was pulled down for the same reason. Entirely new kitchens and servants' quarters have been recently built and also a ballroom opening from the library. The tapestries of the staircase, tapestry sitting-room and bedrooms are supposed to be Charles I. Amongst other things the house has thirteen sets of stairs, including a secret staircase leading from the tapestry sitting-room to a bedroom above. The hall originally went to the roof, but rooms were added above two hundred years ago.

The gardens to a great extent are modern, though the South Garden has not been altered. All the gardens are divided up into different compartments and terraces, the clipped yew hedges, (topiary work), being the chief feature, some of them being twenty feet high. Combined with large masses of climbing roses and some fine trees, these give a most beautiful effect.

INTENSIVE FARMING IN CALIFORNIA

ALTHOUGH the following article is addressed by the California Promotion Committee to intending emigrants for that State, the principles involved are of universal application, and may be utilized by any man, or woman for that matter, who has even a quarter-acre for the purpose. We feel it due therefore to our readers to reproduce it in full, in the hope that it may show the way to independence to many who have not attained that condition, through lack of suggestion.

There is no land on earth where intensive farming is more profitable than in California. In those countries where vast populations, on small areas of cultivable lands, are compelled to farm on the intensive plan is found the most comfort in the home, while in those countries where great tracts are held under one ownership is found the greatest poverty. But the intensive farming of other lands than California is not at its best, for neither climate nor soil is found at its best there, and the intensive farmer requires the best of both for the greatest success, and in addition to this he must use his brain as well as his hands, and cultivate his land to its highest degree, and so arrange his crops that the diversity will insure him an income.

The future of California agriculture depends on intensive and diversified farming. To the superficial cultivation of large tracts of land is due California's lack of progress along agricultural lines in the past. Great stretches of land in California were granted by the Spanish and Mexican governments to favorites, and millions of acres were given over to loose farming and to the pasturage of cattle, horses and sheep. To such an extent was this done in the past that at times, when owing to lack of water the pasturage was insufficient, great herds of horses which ran wild over the land, were rounded up and driven over precipices into the sea in order that the cattle and sheep might have more feed. What cultivation came to these enormous estates was in a comparatively small part of the land. The owners received such princely incomes because of their vast holdings that they paid no attention to the details of farming, but preferred to live in the cities or in their magnificent haciendas in a style the magnificence of which rivaled that of many of the princes of the old world. This was the reason the possibilities of California's incalculably rich soil was as a closed book to the world for so many years.

But, as those same Spaniards say, *Otra dias, otra cosas*. Other days have come and with them

have come other things. The people of California are awakening to the wonderful possibilities of the soil and climate of the State and with this knowledge comes the doom of the large holding of land. Where at one time great tracts maintained at most one hundred people, now thousands are provided with homes on the same area. Thousands of acres of the richest soil in the world still lie waiting the coming of the small farmer to California. It is only through intensive farming that these lands will give all their best, and when the land is worked to its utmost that best is something never dreamed of by farmers of the older States. Such thorough farming, without exhausting the resources of the soil, requires an intelligence scientifically educated, to constantly supervise the work.

The Area Must
Be Small

It will be seen from this fact that the area of land which one man can care for and supervise to its fullest advantage, must of necessity be small. Hence it is that intensive farming requires a small farm. But with intensive work on a farm diversity goes hand in hand. It is a dangerous condition to have but one product on a small farm. In good seasons and in average seasons the crop will pay wonderfully well, but when there comes a bad season, a poor market, or any of the many things that are adverse, then the small farmer finds himself without returns for his labor, without means of sustenance, and obliged to wait an entire year before he can hope to recover from the mishap. The small farm, intensively cultivated with diversified crops, is the boon of the farmer and the hope of the State. In the small farm there must be no waste places. No weed-grown corners nor weed-lined fences must deface the farm and draw life which should go to the crops. Between tree rows neither grass nor weed should find room to absorb irrigating water, and draw sustenance from the soil which belongs to the crop.

The small, diversified farm is especially alluring to the man of small means, who, while he can buy but a few acres, can feel assured that he will not only provide for his family, but will also be able to lay aside something each year which will go for future comfort. His returns are sure, and if properly managed his little farm is bringing in cash every month with the regularity of a salary.

Expenses Are
Light

The expenses of a small diversified farm are small and one is always certain of having the table necessities. The farmer must have average intelligence and the faculty of application. California is not a shiftless man's country, and to succeed on a

Intensive Farming in California

small farm or in any industry in this State a man must apply himself to the business at hand. Many a man who has not been able to pay down more than one-fourth of the price of his small farm, has achieved entire success with diversified farming and has paid for the place within two or three years from the proceeds. Many instances might be cited of such success in California. In fact there is scarcely a locality in the State where they may not be found. Hundreds of men in California, to-day are well-to-do who came here with just about enough to pay part of the purchase price of their places and get the improvements and stock. These men devoted themselves to diversified intensive farming and are now considered among the substantial citizens of the State. There are entirely too many of these instances to attempt to enumerate them. One instance will be a fair sample of them all. A prospective farmer bought twenty acres of land at \$100 an acre, paying one-fourth cash and taking the rest on easy payments. His outlay at the start was:

Improvements	\$2,000
Twenty acres	500
Horses, wagon, harness, farm utensils, etc	350
Six cows	240
Six young pigs	30
Chickens	20
Incidentals	110
Total	\$3,250

This man divided his land, laying out eight acres to vineyard, two acres to orchard and garden and ten acres to alfalfa. Five acres of the vineyard were devoted to Tokay grapes and three acres to seedless Thompsons, for raisins, and while these vines were reaching maturity the six cows, together with the pigs and their progeny and the hens, supported the family.

But many a man desires to go into farming on a small scale who has not the amount specified in the above example. He cannot make the outlay at the start. Such a man need not be deterred from entering upon the business in California, for there are numerous instances where men have succeeded on much smaller tracts than twenty acres, and with much less of a start than the one mentioned above. In the Sacramento valley Samuel Cleek and his wife have made a living from a one-acre patch of ground, since 1877. When Cleek went there all the country was given over to the raising of wheat and Cleek had meagre capital. He obtained an acre in a corner of a big wheat field, near a newly plotted town site. He built a little cabin of one room and put up a wind-

mill, then started to raise vegetables and poultry. He had great faith in the future development of the country, and as time went by he planted berries and fruits in many varieties. Cleek cultivated his one acre to its fullest extent on the intensive and diversified plan. Every foot on the acre farm was utilized, as will be seen by the following inventory of what the place contains:

Cottage and porches, 30 by 30 feet; barn and corral space, including chicken-houses, 75 by 75 feet; two windmill towers, 16 by 16 feet each; garden, 46 by 94 feet; blackberries, 16 by 90 feet; strawberries, 60 by 90 feet; citrus nursery, 90 by 98 feet (in this there are usually 400 budded orange trees); a row of dewberries along the fence, 100 by 2 feet; 4 apricot trees, 2 oak trees, 3 peach trees, 6 fig trees, ten locust trees, 7 eucalyptus trees, 30 assorted roses, 20 assorted geraniums, 12 lemon trees, seven years old; a lime tree from which were sold within one year 160 dozen limes, 4 bearing breadfruit trees, 8 bearing orange trees, 5 pomegranate trees, 6 beds of violets about 6½ feet each, 1 patch bamboo, bed callas, 4 prune trees, 6 cypress trees, 16 stands of bees, 4 huge grape vines, 1 bed sage, 1 seed bed, besides honeysuckles and many rare shrubs. On this one acre Cleek and his wife lived and laid by some money.

When it is remembered that land which is worth from \$1,000 to \$2,000 an acre is being cultivated and gives good interest on that amount of money, it will be seen that small acreages can be utilized to great advantage if properly cared for.

But it must be remembered that more depends upon the man than upon the ground. California is not a lazy man's country. The instances of good results enumerated above would not have been possible had not the man worked intelligently, persistently, and to the best advantage all the time. There are frequent instances in California where a man has been fortunate enough to acquire a piece of ground with improvements at a cost which made it a bargain, because the original owner of the place failed in the requisites which could have made the place a success. The new owner has started with a good place and has made a living and laid by a good sum each year on the same place where the other man ran into debt. An instance of this sort recently occurred in one of the foothill valleys. A man purchased forty acres of land lying partly on the hill and partly on bottom. A stream ran through the bottom land, and on the hill were two fine springs. He built a house of nine rooms at the foot of the hill, piped and plumbed, with water from one of the springs. The outbuildings were good and substantial, and the place was put in good order, the improve-

Success On
Small Tracts

It Depends On
The Man

House and Garden

ments alone costing \$2,500. But the owner, while a good man as men generally run, wanted to live without working very hard, and he put his bottom land in 5 acres of alfalfa and 16 acres of rye grass for pasture. His hill land was left in timber with the exception of about one acre in orchard and vineyard of table grapes. He kept two cows, a few chickens and turkeys, half a dozen angora goats, and sat down to wait for a living income to grow. It did not grow to any appreciable extent, and debt began to accumulate.

**Everything
Pays**

The place changed hands, the new owner paying \$3,500 cash for it. He expended \$1,000 more in changing conditions, and put \$500 in cows and chickens, making the place stand him \$5,000. He then had 10 good grade cows, valued at \$40 each, 100 young laying hens, 10 turkey hens and 2 gobblers, 4 horses, 10 hogs. He increased his alfalfa patch to 8 acres and put 13 acres into berries, fruits and vegetables. This took in the twenty-one acres of bottom land. On the 19 acres of hill land he increased his orchard to five acres and his vineyard to five acres. His house grounds, with the stable, corrals and poultry yards, covered three acres more, leaving six acres on the hill surrounding the spring in timber, from which he got all his firewood. The forty-acre place which ran one man into debt brought the new owner who worked with his brains and hands over \$3,000 a year, and it was not an exceptional year either.

**And Brings
Quick Returns**

There is a demand in California for the products of a diversified farm. Thousands of carloads of poultry products, dairy products, livestock and meats are shipped into California every year. The diversified farm brings in quick, frequent and cash returns for the labor expended. The farmer gets cash for his milk from the creamery every thirty days; he gets cash for his poultry products and for his fruits and vegetables. His hogs fatten on skim milk and sell for cash. If the intensive, diversified farm be run intelligently, there will be a monthly cash income that will be as regular as a salary,

and much more satisfactory than any salary earned by the man who works at a desk or counter in the city, for it will carry with it the feeling of ownership in the business which pays the salary, and the further satisfaction that the man who draws the money is his own employer.

There is a wonderful future for intensive farming in California. With the richest soil in the world, and the water which can be impounded to successfully irrigate this soil, there is no limit to its productivity. The day will come when the great interior valley, the combined Sacramento and San Joaquin valleys, will be given over to intensive farming, and that vast area of fifty miles wide by five hundred miles long will be the most productive place on the globe. In the southern part of the State the opportunities for intensive and diversified farming on small ranches are increasing every year with the development, while all along the coast clear up to the country which was formerly given over to the lumber industry, small farms are now taking the lead. Coincident with this increase of the number of small farms comes the increased demand for the products raised on them, and with all the increase of production there has been no diminution of the demand; rather has there been an increase in demand and a consequent increase in prices paid for the farm products. With every increase in the population of the farming districts of the State there is an increase of the city population which calls for the increased supply of farm products.

Good land for intensive farming can be bought in many parts of California for from \$50 to \$100 an acre. This can be had on a small cash payment and easy terms for the balance, if a man so desire. A small house with the other necessary improvements on a twenty-acre farm with horses, cows and poultry can be had for a sum that will make the total cash outlay in the beginning, not more than \$3,000. This farm will give an active, energetic man a good living for himself and family, and will let him put a good sum into the savings bank each year.



GARDEN PORTRAITS

BY MARGARET GREENLEAF

NOW that the portraiture of gardens in England has become the fashion, the possessors of beautiful gardens in this country are adopting this admirable idea of perpetuating some favored corner of a rose garden or a Wistaria hung pergola of their country places. The work of Miss Mary Helen Carlisle has been largely the medium through which this has been brought about, for she has made portraits of portions of very many of the more celebrated gardens in England. Miss Carlisle is now in America for a short stay and has in the past few months painted some miniatures of children of well-known people here. In her treatment of miniatures, larger canvasses and pastel pictures of gardens and interiors, the handling is so widely different that it is difficult to recognize the same hand, save in the strength and accuracy of the drawing. While a comparative

stranger in the United States, Miss Carlisle is well known abroad and she has received many medals at the Paris Salon. In her miniature work she has been somewhat disposed to specialize on the full length figures of children. She was, however, equally successful in pleasing the late Queen of England in the miniature of herself (which was the last portrait for which she sat) and, in the miniature she has made of the little future king. Of all the portraits made of Cecil Rhodes, Miss Carlisle's full length miniature pleased him best.

Some photographic reproductions of this artist's work in gardens are used to illustrate this article.

In asking Miss Carlisle about her garden work, it was difficult for her to remember its beginning. She thought, however, that the first sketch she made was at Sutton Place, near Guildford. "I was stay-



THE ROSE-GARDEN AT SUTTON PLACE, NEAR GUILDFORD

House and Garden

ing there to paint a portrait and was fascinated by the beautiful old kitchen garden with its herbaceous borders and hedges of lavender. Sutton is a Henry VII. house and the garden is very, very old. One walk is called 'Queen Elizabeth Walk.' It has a southern wall and magnificent roses grow there." A bit of this rose garden is shown in one of the reproduced portraits. The broad treatment of these sketches is only realized upon closest examination.

When asked about her handling of these, Miss Carlisle said, "The right values must come, I think, because I never retouch a sketch, but begin and finish it at one sitting. If a failure, it is torn up at once. I think the essential of success is rapid work, while the shadows remain about the same size. My sketches are done early in the morning or late in the afternoon; sunny days for a preference, as flowers then show such lovely masses of light and shade."

Speaking of pergolas, and the pergola in particular which is shown in the picture, she said, "This one has only been built about twenty years and is in a garden at Westwick Park near Norwich, Norfolk. There are two of these and they were designed by

the owner after travels in Italy and are the only rustic pergolas I have ever seen which were built high enough and wide enough to allow air and sunlight under them. Everything blooms here; phloxes, sweet peas, lilies of every kind, pinks, and most of the herbaceous and hardy things. The pillars have several kinds of creepers, clematis, the 'seven sisters' variety of roses, gloire-de-Dijon, and in fact all hardy kinds hang down in masses of white, pink and yellow, with here and there a deep purple patch of the clematis. I am tremendously interested in pergolas, and to see one built as it should be is delightful to me."

Referring to the pastels she has done of interiors, (in which she is quite as successful as in her garden bits,) she said, "I began to do interiors also quite by chance and I only do sketches of them. A friend who was giving up her house in London to go and live in the country, wished to keep a memento of a small private prayer room or chapel she had built on the birth of a little daughter. It had a lovely light colored stained glass window and made such a pretty sketch that I was asked to do many others."

The freshness of color and the excellent drawing



PERGOLA AT WESTWICK PARK, NEAR NORWICH

Garden Portraits



ANOTHER PERGOLA AT WESTWICK PARK

which characterize Miss Carlisle's work, are felt strongly in her "sketches" of interiors. Though she insists they are but sketches, the real feeling of the room portrayed is in them.

It is Miss Carlisle's intention to return to America next year. She will then visit Southern California to make some portraits of particularly beautiful gardens there. It is hoped that she will at that time arrange an exhibit here of her pictures of gardens, both American and English, together with her "bits" of interiors from both sides of the water. A comparison of these would be interesting, and the opportunity for the public to view her work in this unusual line will be thoroughly appreciated.

Landscape gardening as exploited in some of the magnificent estates in this country, has reached a point akin to perfection; all that is best which the old world has to offer has been drawn upon and adapted to the new world settings. The stately French Renaissance, the beautiful Italian and the formal English garden, while suited to the needs of these great places, cannot be utilized in simpler

effects, and it is in the garden of the small house that we now work for improvement; gradually this is taking shape, and each year shows a decided advance along these lines. A pleasing grouping of color, a certain formal dignity of plan is possible wherever there is ground enough to be designated "garden."

A sequestered, high walled bit of ground at the rear of a city house can become an enticing green retreat. Vines trained against the wall, with stock and gillyflower to blossom in the single central bit. A wall fountain set in one corner to fill the air with the cooling splash of its tiny stream, and also add to the pictorial effect; a rough stone seat and a low tea table to complete this. This is possible for it has been done, and in a garden 12x14 feet in size. The woman who designed this has since planned many such,—many on much more elaborate lines, her gardens having become celebrated in the old-fashioned city where she lives. They have been photographed and reproduced in many magazines, but as yet no color portrait has been made from any one of them.

House and Garden



COMBINED STABLE AND PIGEON LOFT—COST \$1500 *Lawrence Visscher Boyd, Architect*

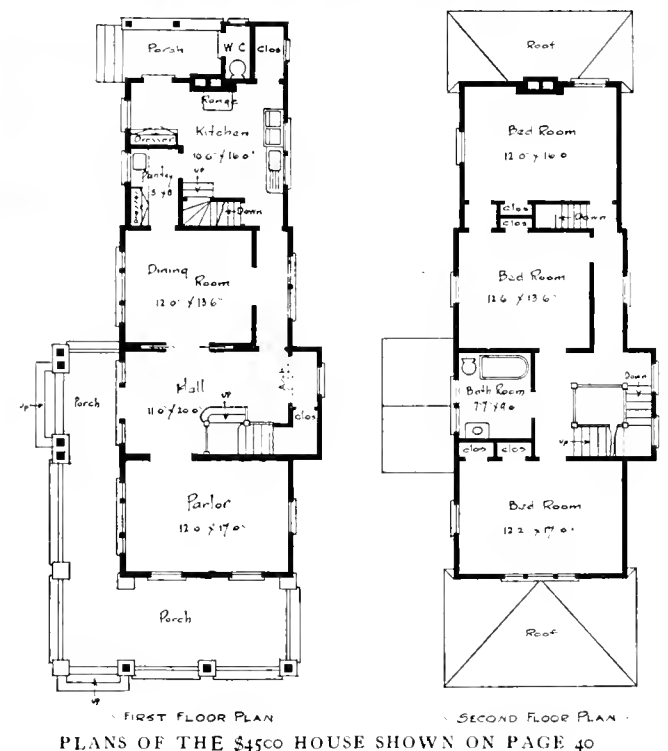


SHOWING THE STABLE AND PIGEON LOFT IN THEIR RELATION TO THE HOUSE

THE MODERATE COST HOUSE IN PHILADELPHIA

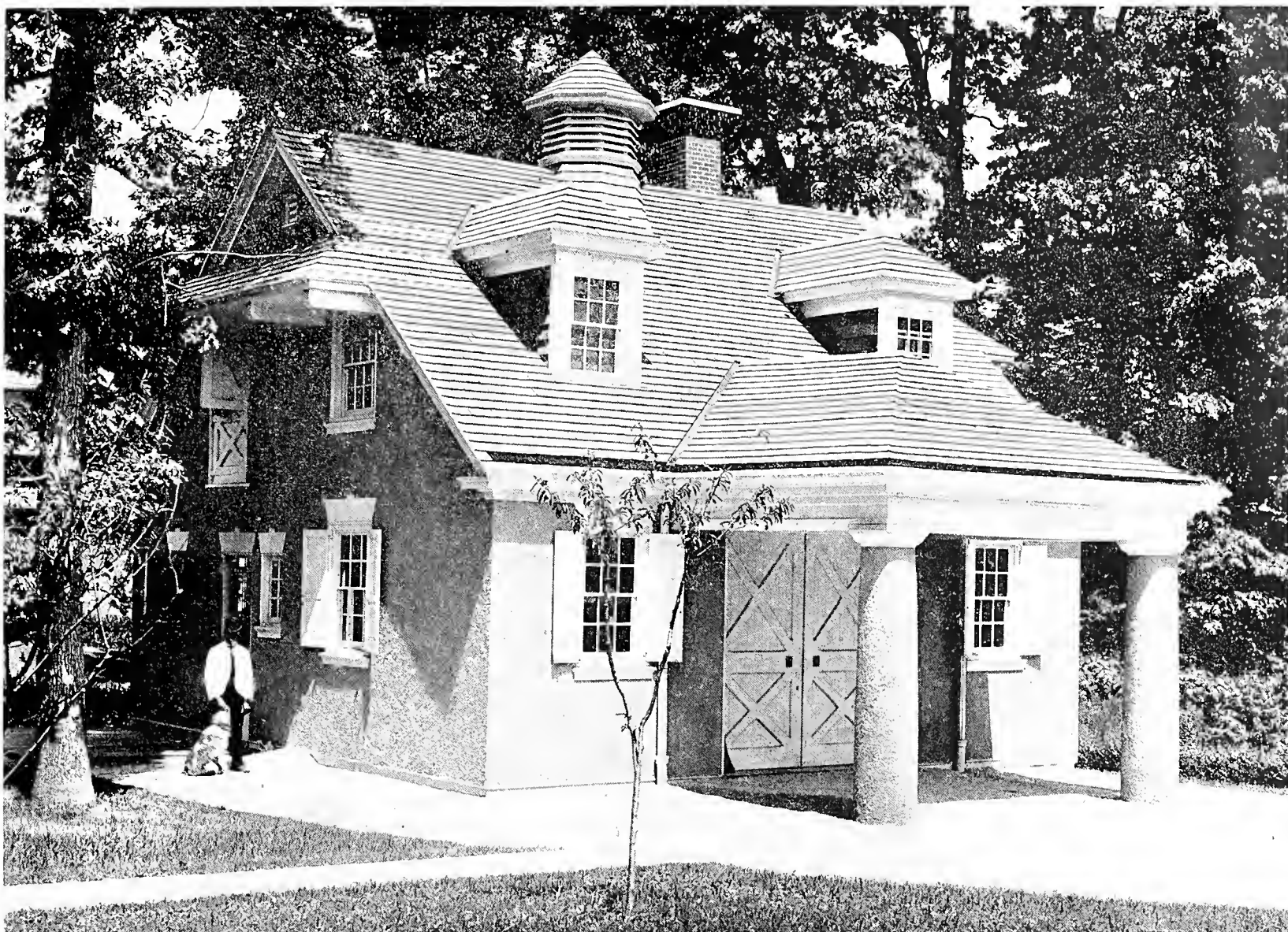
THE time honored designation of Philadelphia as the city of homes is steadily maintained by the hundreds of new houses which are erected every year within the city limits and the nearby suburbs. During the past year in one quarter of the city alone over fifteen hundred houses of moderate cost have been built.

The accompanying illustrations are typical of the best class of such work. Mr. Lawrence Visscher Boyd, the architect to whom we are indebted



for the photographs, has made a special study of the needs of clients of moderate means, and has devoted to their interests the same talent and careful business attention which it is often the good fortune of only the wealthy house builder to secure. The prices noted in each case are those of actual cost as shown after the owner has paid all bills, and are of much greater interest and importance than the misleading "estimates" with which many

The Moderate Cost House in Philadelphia

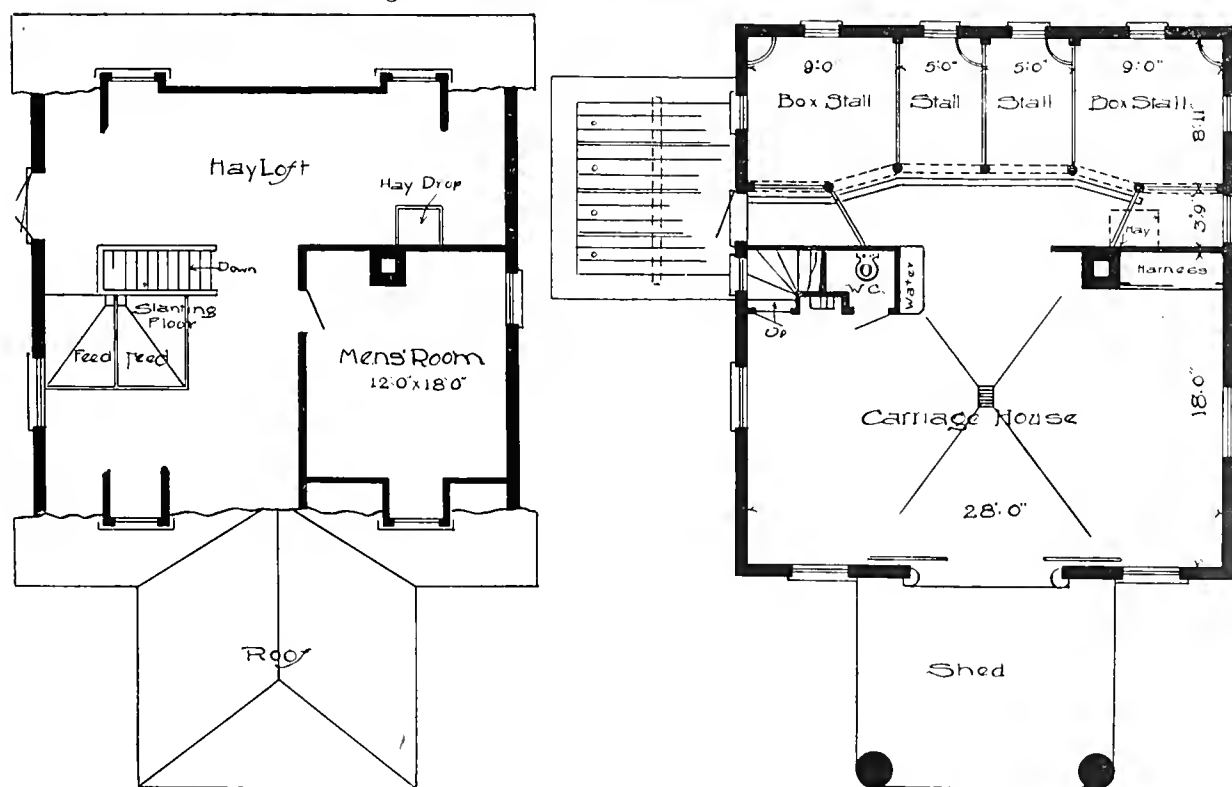


STABLE COSTING \$2500. (See Plans Below)

Lawrence Visscher Boyd, Architect

current publications content themselves, "estimates" which invariably lead to disaster. House and Garden has secured for publication a large number of practical examples of this character varying in cost from \$1000 to \$10,000, and in every case the real cost will be stated as shown by the architect's books. Inquiry relating to any of these designs may be addressed to the office of House and Garden or to the architect direct, and will receive in either case immediate attention.

It is the intention of House and Garden to assist intending house builders with guidance in the preliminary stages of their projects. These early uncertainties settled, the owner can go to the architect with more satisfac-



PLANS OF STABLE COSTING \$2500

tion to both parties to the transaction. Queries will be answered directly or through our Correspondence Column as inquirers may prefer, but in any case their identity will not be disclosed.



HOUSE ON A LOT TWENTY-FIVE FEET WIDE—COST \$4500

(FOR PLANS SEE PAGE 38)

Lawrence Visscher Boyd, Architect



SUBURBAN HOUSE COSTING \$6000

PLANS OF THIS HOUSE WILL BE MAILED FREE TO SUBSCRIBERS, UPON REQUEST

Lawrence Visscher Boyd, Architect

THE TRUE CALIFORNIA GARDEN

BY CHARLES MULFORD ROBINSON

A student of landscape design inevitably looks forward to Southern California as to a field of wonder and delight. His head has been filled with stories of its wealth of bloom; and conscious that it is annually the Mecca of thousands of persons of taste and culture, who, loving gardens, have the means to go where vegetation never sleeps, he dares to dream of a landscape fairyland. There he will find, he is assured, roses that climb roof trees, geraniums that are as tall as lilac bushes, heliotrope that screens piazzas, together with the luxuriance and strangeness of the semi-tropical bloom. But when he reaches Southern California he finds one or two things that he had not counted upon, in his careless dreams of Eden.

At its gate there has stood no angel with the flaming sword, and even in Southern California's most fertile parts the gardener is sadly handicapped by such deficient moisture that irrigation is a constant need, and now and again by the marked and blasting presence of alkali in the soil. Gardening there is not quite as easy as it looks; but nowhere else, perhaps, does a reasonable amount of effort bring forth as prodigious results. And with the easy philosophy of distance, one can see that even the effort is no doubt a good thing, else the gardens might tend to be only tangled masses of bloom and growth, getting little care because requiring little. Where there is scant care, there is scant thought and planning.

Sometimes, indeed, one could wish that Nature demanded yet more reflection, where she gives such glorious opportunities as in Southern California.

For a second disillusioning discovery, as one enters the dreamed-of landscape fairyland, is that, taking the region as a whole, the well thought out gardens are relatively few. Actually, they aggre-

gate a considerable number; but here all the world have gardens, and there are whole communities of the very well-to-do who came, one is ready to believe, as much for the garden as for any other thing. Is it not disappointing, then, to see many a show place where there is absolutely no expression of an individual's good taste, and where the considerable money that obviously is expended on the garden is disbursed by an unimaginative gardener; while in the generality of those modest homes, that give its stamp to a city, a single picture palm that fills the yard and dwarfs the house, seems to satisfy all desires?

There is reason, no doubt, for such condition in the novelty of the problem. Nearly all are very recent comers, and confronted by totally new circumstances and attracted by the palm, because, aside from the plant's stateliness and beauty, it epitomizes tropicalness, each household sets out one or more, delighting in their rapid growth, and settling back to enjoy the easiest and quickest ready-made garden in the world.

Of course, it may be argued that in the East many of those who have caught the out-of-door spirit and have commenced seriously to care for gardens, are quite as new at the business as are late arrivals in California. But the former have unconsciously imbibed considerable landscape lore that is exactly pertinent to the conditions with

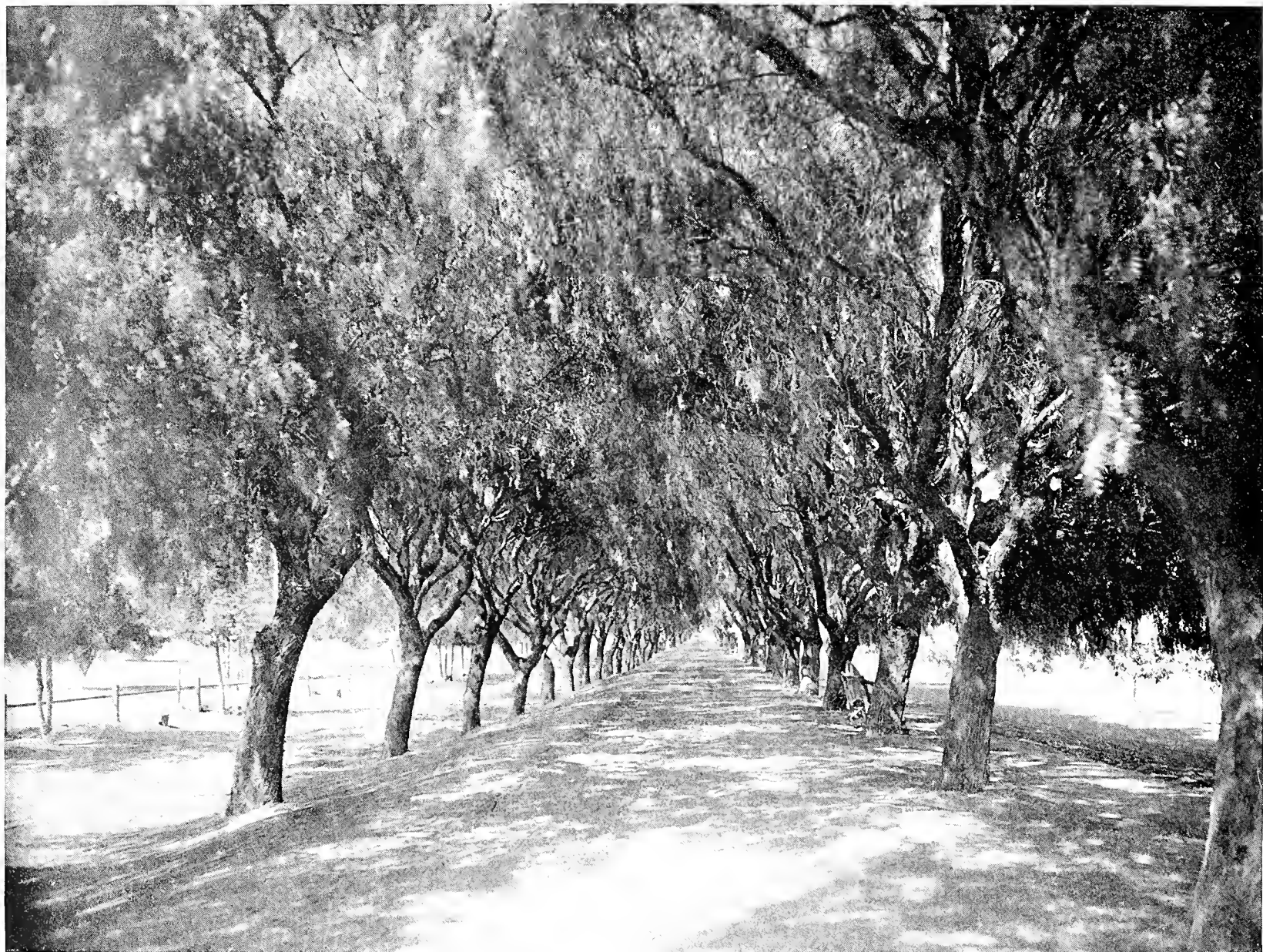
which they have to deal, and in nearly every plot of ground there is some inherited gardening, in well grown shrub, matured tree, or established walks and beds. In the West, there is on the subject no lore that one intuitively knows applies, and there are no inherited conditions. The opportunity is far greater, but its demand is proportionately larger.

It is so much easier, if the walk



MRS. RANDOLPH MINER'S JAPANESE GARDEN—LOS ANGELES

House and Garden



Courtesy of the Los Angeles Chamber of Commerce

AN AVENUE OF PEPPER TREES—SANTA MONICA

to the front door is in the middle, to plant a palm on each side of it, in the exact centre of the lawn, or one palm where the walk is at the side, and then to set out somewhere a row of red or pink geraniums, just to recall the old home and to remind one how much better things grow here, than it would be to think out any definite and original plan. If the gardens are really large, three or four palms can be "set around" like chairs in a best room, or the effect can be varied by the addition of a century plant, or a cactus, these being particularly satisfactory since they almost take care of themselves. As to the back yard, orange trees are as handy as the cherry or other fruit tree in the East. Thus, you have to-day the tropical garden of a Southern California city. Eden is not quite the Eden that you dreamed of, and the landscape fairyland has quite a human character.

But if there are some disappointments for the student, there are also compensations in the unexpected interest of watching an idea get itself formed. For there hardly is room to doubt that what will

some day be a beautiful "California Garden" is now in the early stages of evolution, and to see a thing grow is more interesting, though not more satisfactory, than to see it in its maturity. The truth is, a great deal of serious thought is being given to gardens. The only trouble is that the seriousness is not spread among enough people, and is laid on too strong where one does find it.

One group is copying assiduously and with great expense and pains the Japanese garden. The thing is an exotic, but not so markedly so as one might think, where skies are ever blue and balmy, where the Japanese vegetation does very well, and where the Japs are so numerous as household servants that it is no surprise to find this other appurtenance of the house also Japanese. Yet its essential diminutiveness so little fits the American character, particularly in big, generous California, that four-fifths of the average sort of people are probably ready to consider it a kind of joke.

Another group is copying the Italian garden. Some of this work is pretty well done, and, exotic

The True California Garden

as it is, the country is so strong a reminder of the Italian Riviera that here again there is little sense of strangeness in finding pergolas, stuccoed benches, and the various other familiar devices. But the use of Western garden sculpture is not lightly to be encouraged, and fountains are not as easily to be secured in Southern California as in Italy; and when all is said the Italian garden is too distinctly aristocratic in its every expression to be at home in the aggressive democracy of a new American town.

A third important group has been content to renew, with California's wide choice and delightful persistency of bloom, the old-fashioned flower

that each may develop as a specimen.

Finally, as possibly another landscape suggestion, the tree lined avenue is a frequent feature—now stately, between rows of palms; now dark and mysterious, between sombre cedars, or pine, or eucalypti; now, beneath the feathery peppers, like a New England lane under low trunked elms. Out of all this serious thought, will the California garden come?

I do not think there can be doubt of that, where Nature has been so prodigal, and where so many have the will and the means, and are reaching out with straining effort to secure the garden appropriate



Courtesy of the Los Angeles Chamber of Commerce

GROUNDS OF MR. HOMER LAUGHLIN'S PLACE—LOS ANGELES
AN UNUSUALLY GOOD ILLUSTRATION OF THE USE OF "PICTURE" OR SPECIMEN PLANTS

garden of the home in the East. It is to this group that the successful small parks of Los Angeles lend their powerful influence, for they are laid out more conspicuously on that principle than on any other.

The fourth, and largest group remains. It is that which includes practically all of the little gardens and a considerable number of the greater. This is the group that finds its garden ideals best satisfied by using the great plants that so easily grow in Southern California—as the palms, the banana, the cactus, pampas grass and century—as "picture plants," to be placed in such isolation

and beautiful, finding it—as all who love a garden must—an untiring toy. As to its character, if one could make an acceptable prediction, he would have solved the riddle, and everywhere the true California garden would begin to appear. So it is idle to play the prophet, but two guesses may be hazarded. It will give an expression of bigness, rather than of diminutiveness. This might be given by large plants, by perspectives, or by both. It will also make use of the shaded avenues—because that is welcome where people are said actually to tire of sunshine; and sometimes at least the accent

at the end of this will be simply "a view"—a mountain, a hillside, or the sea. For the country is rich in scenery, and the Californians are proud of it and love it. In one garden that I visited the accents of such a formal avenue were, at the one end, a clump of live oak; and at the other, of eucalyptus. That

also may be a suggestion. For the rest, there can be no doubt that brilliant flowers will play a part, and the parterre come, perhaps, into a new and greater glory. But beyond this one may not go in safe prediction, though one may wish he had the chance to take a trial at the true California garden.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—II

BY FREDERICK W. KELSEY*

(Continued from the June Number of House and Garden)

THE provisions of this law, providing for a temporary commission, call for no extended reference here. In brief, the presiding justice of the Supreme Court was authorized to appoint a commission of five persons for the term of two years, to "consider the advisability of laying out ample open spaces for the use of the public*****in such county," with "authority to make maps and plans of such spaces and to collect such other information in relation thereto as the said board may deem expedient;" and "as soon as conveniently may be," to "make a report in writing of a comprehensive plan for laying out and acquiring such open spaces."

The commission was also authorized to employ assistants, and to be reimbursed for actual traveling expenses incurred "in the discharge of their duties." The total expenditures were limited to \$10,000, the payment to be provided for by the Board of Freeholders (which is the official title of the county governing bodies in New Jersey) in the usual manner.

The attitude of the public at the time of the approval of the bill had continued to grow more and more favorable. The suggestion that those identified with the enterprise had merely adapted the scheme of the metropolitan park system of Massachusetts, entirely overlooked the fact that it was merely the preliminary stages of that undertaking—the initial legislation for the first commission—which had been, in a general way, followed. The Orange committee had in the early part of that year, 1894, gone quite fully into the various phases of many of the larger park systems. It was found that the Metropolitan Park plan, embracing, as it at that time did, thirty-nine separate municipalities, and various counties about Boston, and having an entirely new and untried system of financing was wholly unsuited to the needs of Essex County. Indeed, we had all along understood that, under the New Jersey Constitu-

tion, such a district as had been mapped out and included in the Metropolitan Parks area could not be legally laid out or established here; and that this State would not be likely, even if it could, to advance its credit to the various municipalities of millions of dollars, as had been done in Massachusetts, relying as there, upon a future apportionment or assessment upon the cities and towns within the district for final reimbursements.

It was, therefore, recognized at the outset of the discussion that only the general form of the preliminary legislation in Massachusetts could be in any way advantageously used here. It had also been recognized that the movement for larger parks or park systems had taken different forms in nearly every city. New York had in 1888 expended millions of dollars in adding nearly 4,000 acres of new park lands, extending, with the great connecting parkways, from Van Cortland Park on the Hudson, to the beautiful Pelham Bay Park on Long Island Sound—all embraced in what was soon afterwards known as the park system of the Bronx.

In and about London the County Councils had at that time located and acquired, as had the authorities of Paris, vast tracts of lands for park uses, but each was then lacking, as in most other European and American urban communities, in any concerted action or comprehensive connective park system such as, I believe, was first adopted in this country in Detroit, and as was now deemed desirable for Essex County.

It was accordingly understood that the favorable legislation that had just then been so promptly obtained in our own Legislature, would not only enable the work of acquiring and developing a park system here to go readily and rapidly forward, but under the law, a commission, "selected for fitness," would be enabled to adopt the best features of all the park systems, and by holding the enterprise on the lines so cordially approved by

*Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

The First County Park System in America—II

the Legislature, the press and the people, would retain public confidence and support, to the lasting benefit of the whole county and State.

Thus was the bark of the first county park enterprise safely launched, in smooth water, under fair skies, without a reef or ripple in view.

The public response to the announcement of appointment of the new commission was as cordial as it was generous. Both editorially and in the news columns, all the leading papers within—and some without—the county were emphatic in their commendation of the project, and referred favorably to those selected to perform the preliminary work.

“Not in this country, if in the world,” said the “News” at that time, “is there another place where the eye can look upon the dwelling places of so many people as may be seen on a clear day from Eagle Rock and other good points of observation on the Orange Mountains.”

FAVORABLE CONDITIONS. The reader may now readily appreciate the favorable conditions under which the first park commission began the discharge of its duty on the organization of the board on the afternoon of June 23, 1894. It was with interest and enthusiasm that each of the commissioners took up the work entrusted to him. A position and condition of trust had been imposed and accepted, with the sincere desire, I believe shared in by all, to be loyal to that trust and the obligations incurred.

With the prevalent sentiment of confidence that had been extended by the public, by the Legislature, by the press and by the court, what greater incentive could be placed before a body of men than was thus placed immediately before the commission at that time? The members soon found that in the work before them they were both officially and personally congenial, and that differences in conviction were soon moulded into harmonious action for a common purpose. Such was the fact; and as I now

cast a reflective view back to the efforts and results attained by that board, it occasions in my mind less surprise than ever before that this preliminary commission should have accomplished in about half a year that which it was authorized to occupy two years in doing, and that less than one-half of the available appropriation of \$10,000 had been expended.

One of the first matters looking to results that was decided by the commission, was as to the desirability of getting in touch with the various governing bodies of the county. It was felt that, not only was each locality entitled to be heard regarding its preference or recommendations, but that the board would be strengthened, and in many ways assisted by calling out the wishes and suggestions from various parts of the county. It was agreed that the most feasible and effectual way of doing this would be through a communication addressed directly to each of the local authorities and associations interested in municipal improvement.

THE COMMISSION'S LETTER. “The outlining of a plan that will result in the greatest good to the greatest number, by the most direct methods and at the least cost, necessitates wide research, and the fullest suggestions as to localities and their availability. To these ends, and in the spirit indicated by the law, and the court, we invite your co-operation in according fair consideration to every portion of the district.

“That the prompt location and acquirement of a comprehensive system of parks in the county is desirable, if not imperative, for the health and prosperity of the people, appears to be generally admitted. Indeed, that this community is belated in this important public improvement is quite too apparent.

“The experience of other places demonstrates conclusively that parks are the most appreciated where most liberally provided. The more the public realize their advantage to health, to property



FREDERICK W. KELSEY

House and Garden

—to say nothing of enjoyment—the more eager all classes are for park extensions and new pleasure grounds.

“With all the millions New York had previously expended for park lands and improvements, only a few years ago large areas of additional park lands were secured at an expense of some \$9,000,000 or \$10,000,000, and that municipality has again this year undertakings for additional parks at an authorized expenditure of several millions more.

“Philadelphia, with her city squares and beautiful Fairmount Park, is just undertaking at an estimated cost of \$6,000,000, the construction of a boulevard from the new city hall direct to Fairmount Park, much of the way through a densely built up part of the city. These are only instances of the movement going on everywhere. Smaller communities like Paterson and Trenton have already parks and parkway approaches of commanding importance.

“Not one of these communities, and but few in this country or in Europe, have the natural advantages of topography, scenery, etc., that nature has already provided here in Essex County.

“Hardly another community so important has so long neglected to utilize these advantages, or so persistently failed to realize the importance of this subject.”

PARK SITES CAREFULLY EXAMINED. By early September the commissioners had personally examined many of the possible park sites; had, in fact, looked over the county east of the Second Mountain quite generally. Some of the more desirable locations had been studied with care. The general plan of the park system was gradually taking shape. Expert advice was needed. Arrangements were accordingly made with five experienced landscape architects, who were to prepare plans and act in the capacity of “park making advisers” to the commission. In the engagement of Olmsted, Olmsted & Eliot, it was “with the wish and expectation that the commission obtain the personal services and report of Frederick Law Olmsted.”

Each was engaged to act entirely and wholly independent of the other. Each received a county map, upon which, after studying the topography of the whole county below the Second Mountain—the relative populations, etc., etc.—was to be marked in a way indicating the locations of such parks and connecting parkways as, in his (or their) judgment, would provide the best park system, as viewed from the standpoint of the whole county. In this view the needs and conveniences of the denser populations were to be considered. The maps, when completed and marked as indicated, were to become the property of the commission. The necessary expenses in making the investigations were to be met by the board, but the compensation was for a

fixed fee, which was in each case very reasonable; for it was understood that the plans to be submitted were on the principle of competitive designs, and the architect (or firm) making the most acceptable design and report would very naturally have an advanced position for future engagement should their plans be carried out.

By December the plans of the board had sufficiently matured so that, on December 6, a committee of two was appointed “to wait upon John R. Emery, Esq., and consult with him about procuring his legal services for the commission,” for the purpose of preparing a charter for a succeeding commission.

Thus at the close of 1894, all was yet smooth sailing. We were nearing the port of destination, and the harbor of safe condition for an attractive and most creditable county park system did not seem far beyond.

The inspection and selection of park sites within a territory possessing the varied topography and variety of natural scenery found in Essex County was a most agreeable and interesting experience.

In roaming over “green fields and pastures new,” all the commissioners were deeply interested in what they saw. One day they were looking at the then unattractive Newark reservoir (now Branch Brook Park) site; another day found them at Millburn. Perhaps the day following they were in the Oranges, or Montclair, or at Belleville. Next they visited Weequahic and passed from consideration of this mosquito-breeding and buzzing locality with unfavorable comment.

ON THE ORANGE MOUNTAIN. But of all the experiences during the summer and autumn of that year (1894) the days devoted to the Orange Mountain were at once the most impressive and delightful. As we walked on the crest of the first mountain from the point where the mountain abruptly ends near Millburn to the limits of the county at Northern Montclair Heights, the beautiful and varied views were inspiring. Every new prospect along the entire distance was a revelation.

The beauties of these diversified scenes on ideal autumnal days can be only inadequately described. The views from the southern points of the crest overlook plains, farms, and occasionally a small village; or South Orange, Hilton, Irvington and the fringe of southern Newark, and an attractive section of Union County. From the central portion, as from the cable road track above Orange Valley looking toward Eagle Rock, Orange and East Orange, portions of Montclair, Bloomfield and the full lines of Newark beyond, Bergen Hill, the Brooklyn Bridge and the tall buildings of Greater New York, all appear in view. The whole area, save for the intercepting trees and foliage, of this vast, extended area of buildings, looks as though,

The First County Park System in America—II

of this immediate prospect, it might be truthfully written: "All the world's a roof." The points from the northern sections of the crest are again more open and picturesque. Standing there, one looks down upon the rolling country in the direction of Brookside, and the attractive section of Franklin Township and Nutley, and the still more picturesque central eastern portion of Passaic County.

Over all this wonderful panorama is cast the varying shades of sunshine, cloud, and shadow. The gray dawn of a misty morning casts a sombre aspect, which, in turn, is transformed into brightness as the sun dispels the shadow, and the scene changes, refulgent with the warmth and glowing tinge of light. The alternating lines of sunshine and shadow, as the fleeting clouds pass over the landscape below, call to mind the words of the poet, when he describes the grandeur of nature's mountains, in the lines:

"The snow-capped peaks of the azure range,
Forever changing, yet never change."

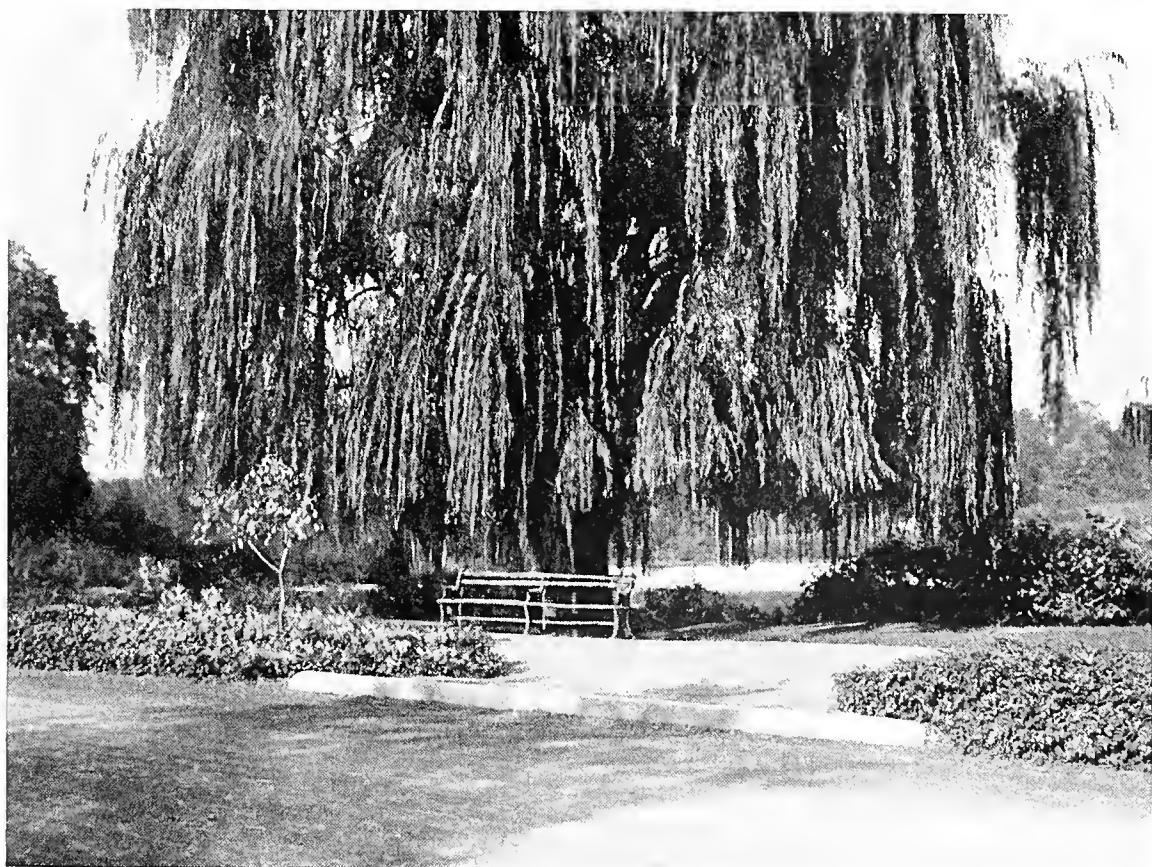
From these experiences the reader may readily infer why the first park commission favored the acquirement of liberal areas on the Orange Mountain for parks, and may recognize the conditions that controlled such locations as were afterward made there, and which are now a part of the county park system.

Before passing from the work of the first Park Commission, there are two or three matters that were considered and acted upon in the preparation of the charter creating the permanent commission, which it may be of interest to refer to here. There were two vital principles involved. First, as to whether the commission for establishing and maintaining the park system should be elective or appointive, and, if appointive, in what official or court or courts the appointing power should be vested. And second, should provision be made for directly assessing the cost of the lands for the parks and the improvements, or both; or should a portion of the cost, or all of the cost, be provided for by a general tax according to the ratables upon the county as a whole. It was deemed imperative to have these conditions clearly defined, and, before John R. Emery submitted the first draft of the proposed charter, on January 25, 1895, the points pro and con, as to an appointive board, had been

seriously considered by the commissioners. They were unanimous in the conclusion, in consideration of the methods by which candidates for important county offices secured, or were accorded, nominations through the customary channels of party selection, that, for such a position as that of park commissioner, charged with the responsibility of locating, acquiring and developing an extended park system and the consequent expenditure of large sums of public funds, the chances might be more favorable for satisfactory results under the appointive plan than under the elective system.

THE APPOINTIVE PLAN. It was recognized that the work of locating and developing a series of parks for so large an area of such diversified interests as in Essex County, would, if undertaken to the best advantage, require men especially qualified, from tastes, training and experience; and that, as the plan of having men selected because of fitness had been so well received, the continuation of a similar provision in the new charter might be equally favored by the public. It had been shown that, in many instances where the elective plan of selecting commissioners had been in vogue, the practical results had not been acceptable to the municipalities or to the other local officials, and that "practical politics" was not a desirable factor in park making, whatever might be claimed for its contributory influences in other public activities.

It was solely and only for these reasons that the commission decided for the appointive system, and not with any desire to extend the scope of a method



IN BRANCH BROOK PARK



LAKE AND FLOWER BEDS IN WEST SIDE PARK

of creating a public board, which, at least theoretically, may be criticized as contrary to the principles and prerogatives of our whole system of government. Not only were results found to have been unsatisfactory in numerous instances of elective park commissioners, but conversely in other instances—notably such examples as that of the South Park system of Chicago, where the entire control of all park matters from the inception has been vested in a commission appointed by the courts—the practical workings were found to have been satisfactory.

How SHOULD PARK COMMISSIONERS BE SELECTED? To those who believe that any other than the elective plan of creating public boards for the expenditure of public funds is objectionable and un-American, it is due to say that such a plan would have been adopted in drawing up the Essex County Park act of 1895, had not the investigations then made compelled the conviction concurred in by Messrs. Emery and Coult, the able counsel of the first commission, that the appointive system was preferable here. Having determined that point, the question arose as to where the authority for making the appointments should rest. Should the Governor be charged with that office? This would mean, or might mean, possible interference in what was strictly a county affair; it would open up the field of possibilities for the exercise of political or party "influence;" and it would be open to the still further objection of a board for the county being named by the authority of an official outside the county, chosen by and representing the State at large.

GARDEN WORK IN JULY

BY ERNEST HEMMING

RIPENESS of the vegetation indicates the summer is at its height and most plants, especially among trees and shrubs, have really made their growth for the year. From now on their functions will be devoted to the ripening of their wood and fruit. The latter is obvious to everyone, but the ripening of the wood and formation of buds for another season does not receive so much attention, yet a knowledge of it is very necessary to the successful gardener. Examine the axil of every leaf and you will see a bud forming. These buds are the beginning of the growth of next year and when they are properly developed contain within their small compass all the essentials of a plant.

This knowledge is taken advantage of in the operation of budding, which operation is usually done this month, as soon as the buds are in condition and consists of inserting a bud taken from one plant under the bark of another of close relation-

ship, such as a garden rose on a wild briar or a named variety of peach on a seedling grown from the stone.

The operation is very simple and any one can accomplish it after once seeing it done. The really wonderful part about it is the fact that so small a part of a plant will remain true to itself. Take for instance a wild rose and insert a bud taken from a General Jacqueminot upon it. If it grows that shoot will bear General Jacqueminot roses while the rest of the plant will remain the wild briar.

A little thought on the bud question will convince anyone how important the proper development bears on the crop of next year, so do not neglect plants after they have just given their harvest of fruit or flowers.

As pointed out in a previous number the growth that the early flowering shrubs have just made will bear the flowers next spring, so that a judicious

Garden Work in July

pruning and thinning out of the weak growths is timely work. It is not wise to prune too heavily while plants are in full leaf, but if not more than one third of the branches are taken off it will be to the advantage of the remaining ones.

Work on the lawn and among the flower beds consists principally of keeping things tidy. During the very dry weather the lawn should not be mown too closely, although it will require to be mown just as often to keep it looking nice. If the knives of the mowing machine are raised a little the turf will be all the better for it. The flower beds should be gone over occasionally to keep the dead flowers picked off and the rampant shoots pinched back.

This is perhaps the dulllest month of the summer among the hardy perennials. The latest pæonies have fallen and the plants are now forming buds at the base of the stalks under ground that will produce the next year's crop of flowers, so do not let them suffer for want of water, or cut the foliage off.

The perennial phloxes are at their best this month, these and the Japanese Irises are the feature of the month. The choicer kinds of the former deteriorate very rapidly if left to themselves without transplanting, especially the vivid crimson and reds. A good collection left to itself will soon be nothing but pinks, whites, and that objectionable magenta or purple shade. The Japanese Irises like abundance of water while they are growing and blooming. In Japan where they are grown to such perfection they are flooded with water at this period but drained during the winter. With this treatment the blooms will measure six to eight inches across.

As a rule the majority of evergreens grow so symmetrical as not to need pruning, but it is well to look them over carefully to see that they do not develop double leaders. This is very necessary in the case of the spruces, firs, and pines. If any of the young trees of this class have their growing tip or leader injured two or three shoots will start out to take its place and unless all are shortened in but the one selected to form the new leader the result will be a deformed tree.

There is always plenty to do in the vegetable garden, regardless of the season, such as weeding, thinning, hoeing etc., and when everything is kept

as it should be the vegetable garden becomes a veritable pleasure ground. This is the month of the last sowings of sugar corn, French beans, and peas, because if sown later they will hardly mature successfully.

By this time some of the early crops will have been harvested and the ground released for the planting of celery. There are several methods of growing this popular vegetable. The most satisfactory way for family use is in trenches. Dig them out about eighteen inches deep and put in the bottom a good layer of well rotted manure and top soil, well mixed together, then set the plants in a double row about six inches apart. Keep them well watered, as it is a plant very partial to moist, rich soil. Do not begin to earth the plants up too soon as there will be a danger of burying the heart or growing point, which would check their growth.

If a new strawberry bed is wanted now is the time to plan for it. Have the ground deeply dug, well manured and ready for planting as soon as the runners are ready. If you already have a bed reserve some of the best runners for the new plantation. By sinking small pots filled with soil in the ground around the old plant the runners can be rooted in them so that they can be transferred to the new bed without disturbing the roots. Treating in this manner will insure a good crop the following spring. In estimating the area of ground required it is well to figure on giving them plenty of room, two and a half feet between the rows and eighteen inches between the plants is not too far apart.

Cultivating, weeding and watering forms the principal work of this month, and on them depends in a great measure the success of the garden both for this season and next. Time is never lost in cultivating even when the ground does not apparently need it or when there are no weeds in sight. By keeping the soil stirred and loose on the surface crops will come through the dry spells when otherwise they would be a failure.

Cultivate rather than water in dry weather, but when the latter is done, see that a thorough soaking is given, a light sprinkling is useless as the water evaporates into the atmosphere before the plants have time to absorb any of it.

HOUSE AND GARDEN CORRESPONDENCE

IMPROVED WOODEN HOUSE CONSTRUCTION

I am about to build a house here in———for my own use. Prevailing conditions, personal and local, make a wooden house the only practical solution of my needs. Local stone can be had, but the cost of a stone house is prohibitive and there are no good stone cutters. Local bricks are of poor quality, and the cost of imported would be too high even if I desired to use them, which I do not. I should be greatly obliged therefore if you will suggest some practical improvement over the usual type of wooden construction which, for a moderate increase in cost, will promote the following qualities in my house, viz: strength, warmth, and if possible, less susceptibility to destruction by fire. M. A. W.

The durability of wooden houses when carefully built, is sufficiently attested by the examples still remaining from Colonial days. Such houses, however, were built by a very different method from any possible at the present day. All the timbers of the framework, most of the planks for the floors and the outside sheathing, the clapboards and the roof shingles, not to mention all of the interior finish, were hand wrought, and the frame often pinned together with hard wood trenails. Compared to modern construction the timbers were of larger scantling, and the planks usually thicker than in modern use. This old system is however not essential to a well built house, and if you care to go to a moderate outlay over the cost of the prevalent flimsy construction you may have a well built wooden house vastly superior to the usual type.

I should recommend in the first place a balloon system of construction because this is stiffer and stronger if properly built than a framed and braced type of much heavier timbers. Starting on the usual stone foundations, I would suggest an oak or locust sill not less than 4 x 8, well bedded in cement and lime mortar. Outside studs should be 2 x 6, 16 inches on centres, with the intermediate floor joists on 2 x 6 ledger boards gained in flush with the joists notched down over. Outside sheathing $1\frac{1}{8}$ thick, well nailed on diagonally and close fitted everywhere and reversing direction on opposite sides of the house. This outside sheathing need not be tongued. Over this lay two thicknesses of stout, soft textured building paper, or one thickness of this paper, and one thickness over it of Cabot's Sheathing Quilt. It is of the utmost importance that the sheathing paper be well lapped and that the two thicknesses break joint with each other, and also that they be run out close and snug to all window and door frames, well down over the sill and up over the plate, and that they be not torn in the handling. If tears occur these must be thoroughly patched with a good lap all round. It is perhaps a counsel of perfection to advise a lining of $\frac{7}{8}$ boards on the inside of the frame. I have seen this done in Western New York and in New England, but it materially increases the cost of the house and my opinion is the money can be expended to better advantage elsewhere in the construction. Before, however, any inside work is done on the frame fire stops of brick in cement mortar should be put in. These are built of two courses of brick supported on 2 x 6 pieces cut in between the studs, and should be built on the plate and sill and at every floor level, at least, and I should consider it desirable to run an intermediate course between each floor.

In some of the old frames the space between each pair of studs was filled in with bricks and mortar solidly from sill to plate. "Bricknogging" this was called, and the result came near being a brick house. Interior partitions should be of 3 x 4 studs with the same system of fire stops as on the outside frame. Partitions, not having diagonal sheathing, must be braced in the usual way.

The staircases and the dumb waiter are the weakest points from the fire protection side. Some mitigation of the former is had when the stairs are only one story high. That is when they

do not continue on up to the next story over those below. The dumb waiter should have the brick fire stops and should be lined throughout, top, bottom and sides with galvanized iron.

The floor construction must be carefully looked after. Floors everywhere should be double, and if the rough floor is at least $1\frac{1}{8}$ thick or even more it would be better than the usual $\frac{7}{8}$. Over the rough floor lay two thicknesses well lapped of waterproof building paper, the courses to be laid at right angles to each other. Over these lay $1\frac{1}{8}$ x $2\frac{1}{2}$ wooden strips and fill in flush between them with cement mortar made 1 to 4. When this is thoroughly dry, the upper finished floor may be laid in the usual way. In place of the usual bridging strips nail securely 2 inch blocks of wood of the same height as the floor joists, with the grain of the wood horizontal.

The ceiling of the basement or cellar should be plastered on wire lath or expanded metal. The roof rafters should be of sufficient scantling to be both strong and stiff and if a cool upper story is desired, have the roof plank not less than 2 inches thick, with strips and mortar and an outer thickness of plank under the shingles similar to the floor construction. This is very fire resistant as well as cool. Do not have any double ceiling or air space over the upper rooms.

If these instructions are carried out under competent inspection, you will have a strong, stiff, tight, durable house, warm in winter and cool in summer, and one that will not burn up in a flash like a spark of tinder. C. E.

PREPARING TO BUILD A HOUSE

"I hope you will pardon me writing you on business of my own. I am thinking of building a house, and before seeing our architect would like some book showing homes, plans, and estimates of same. This house will be built on a good sized hill, facing south and overlooking the river. It must be a pure Colonial house. I have purchased two books, but do not see anything which just suits me. Can you recommend such a book as I wish, and the price? I am a subscriber of "House and Garden" and very much pleased with it, and as you have made it such a success, I venture to write you on my own business, hoping you could tell me of such book or books which might help me. Again hoping you will pardon me, I am,———"

It gives us great pleasure to say in reply to your letter of May 27th that we are always ready to assist subscribers in their affairs in any way that we can, quite outside of the pages of "House and Garden." If you care to have us do so, therefore, we will make the following suggestion. Before making this suggestion, however, allow us to call your attention to our advertisement of American Country Homes and Their Gardens." We think it extremely likely that you will find somewhere within its pages the house you have in mind. In any event whether you do or do not, if you will send us a rough sketch of your property, accompanied by a photograph of it taken either from the river looking toward the hill top where you propose to build, or from the hill top showing the river view, and will accompany this with a brief suggestion of the rooms you were thinking of including in your plan, not forgetting the very important essential of the points of the compass, we can perhaps make you some suggestions that will help you. "House and Garden" does not in any sense act in lieu of a professional architect, but we are quite willing to give you some expert advice with regard to general preliminary conditions which will enable you to go to your architect very much better prepared to talk to him and in a way which will greatly expedite his work. "House and Garden" is about to begin the publication of a series of photographs of houses which have been erected at costs varying from one to ten thousand dollars, and these are actual examples, and the cost of the house has been obtained in every case from the architect. C. E.

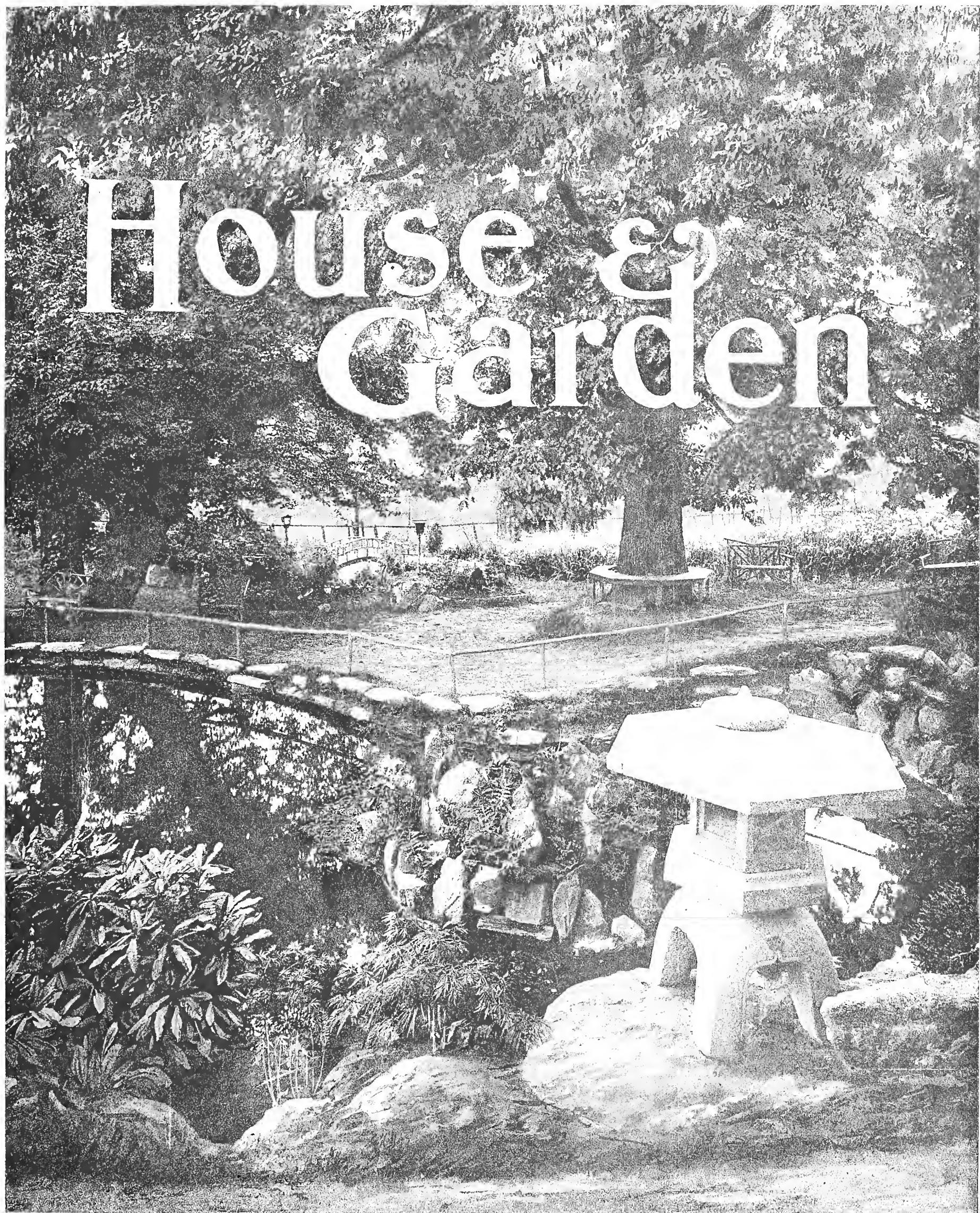
A Japanese Garden
Portraits of American Trees

Blenheim Palace
Tooled Leather

Vol. X

AUGUST, 1906

No. 2



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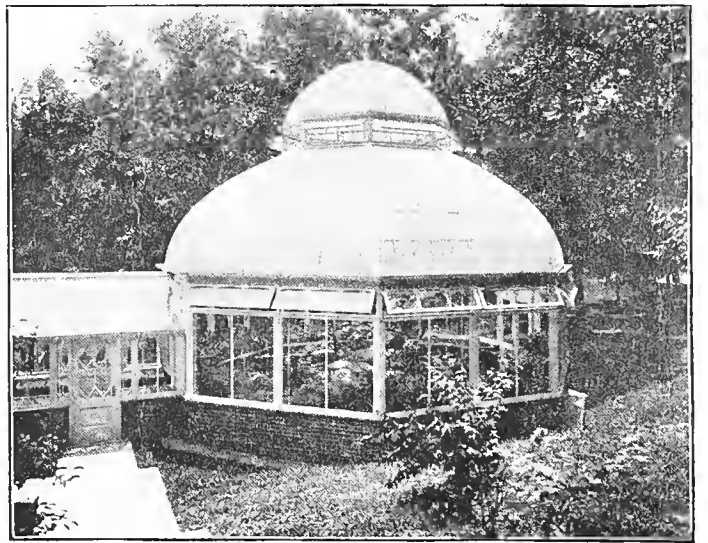
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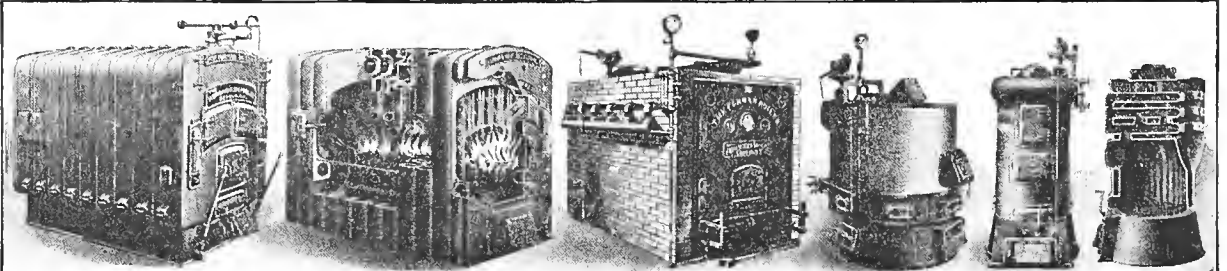
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House & Garden

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CEILING OF THE GREAT HALL—BLENHEIM

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Vol. X

August, 1906

No. 2

HOUSES WITH A HISTORY

BLenheim PALACE

BY P. H. DITCHFIELD, M.A., F.S.A.

AMONGST the historic houses of England, Blenheim must rank highly. It was built by the English nation and bestowed as a reward for his military services on John Churchill, Duke of Marlborough, the hero of many fights, who did good service to his country in the days of "Good Queen Anne." In the grounds once stood another palace, that of Woodstock, a very famous house, the hunting-palace of the Kings of England.

Sarah, Duchess of Marlborough, doomed it to destruction because of her spite against the architect, Sir John Vanbrugh, who wished to restore it as a house for himself. Here Henry I. often came to stay in order to hunt in the neighbouring forest of Wychwood, and kept a menagerie in the grounds of his hunting-lodge. It saw the rising of the storm between Henry II. and Archbishop Becket, who here bearded the King, and here was forced to sign the Constitutions of Clarendon, so obnoxious to ecclesiastics. Here too, was the famous maze associated with the tragedy of Fair Rosamund, the mistress, or, as some chroniclers seem to imply, the wife of Henry II. The story tells how Queen Eleanor found her way into her rival's chamber, and

forced her to drink a poisoned cup of wine. Fair Rosamund's body was borne to Godstow and laid to rest in the graveyard of the good Sisters. The lovers of Tennyson's *Becket* will not need to be reminded of poor Rosamund; but in all probability she died peacefully at Godstow without the aid of a dagger or poisoned wine. At any rate, her well is still known at Woodstock, and she lives in legends which lack not romance. John, a king of whom we are not proud, was born at the old palace, and often hunted in the neighbouring forests when he was not being hunted by his barons. Chaucer, too, is said to have been born here, but like Homer, seven places claim the honour of his birthplace. Woodstock frequently saw Edward III., and here his sons were born. Richard II. kept Christmas here in 1391, when a tournament was held in the park, which ended in tragedy, the youthful Earl of Pembroke being slain by John St. John, whose lance slipped and fatally pierced the Earl's body. Here too, one William Morises tried to assassinate Henry VIII. Woodstock palace was the prison of the Princess Elizabeth under the close gaulership of Sir Henry Bedingfield. It had been disused for some time,



THE NORTH FRONT—BLENHEIM

and was so ruinous that the gate-house was fitted up for her reception and hung with such stuffs as could be found. Her soldier-guard and attendants, who lived in the rambling, ruinous palace, grumbled sorely during the long cold and wet nights of a weary winter. The Princess liked not her captivity and envied a poor milkmaid who was "singing pleasantlie, and wished herself to be a milkmaid." One day she wrote some sad verses on a shutter with a piece of burnt wood, and on another day she inscribed with a diamond on her window-pane the words:

" Much suspected of me
Nothing proved can be
Quoth Elizabeth Prisoner."

She whiled away the time by studying her books, working embroidery and coquetting with astrology under the guidance of the celebrated Dr. Dee, past master of the art. She came here again on several occasions under happier circumstances, and repaired the dilapidations of the old palace. An island in the lake, called after her name, still preserves her memory. Sir Robert Cecil speaks ill of the old house in the times of James I. "The place is unwholesome," he writes, "all the house standeth upon springs. It is unsavoury, for there is no savour but of cows and pigs. It is uneaseful, for only the King and Queen with the privy chamber ladies, and some three or four of the Scotch Council, are lodged in the house, and neither chamberlain nor one English councillor have a room." Those who know Sir Walter Scott's *Woodstock* need not be reminded of the strange adventures of the Parliamentary Commissioners who took possession of the rambling old building, and of the pranks played upon them by "an adroit and humorous Royalist, named Joe Collins," who "summoned spirits from the vasty deep" and raised ghosts numerous enough to tax the energies of the Psychical Society, and at last frightened the commissioners away. It was a merry time for old Woodstock. But the ghosts have gone with the old house, which has given place to the lordly Blenheim, with which we are now mainly concerned.

On June 18th, 1705, less than a year after the battle was fought, from which the palace takes its name, the grateful nation began to rear this pile and to bestow upon the hero of many fights a gift of an estate of over 2000 acres. Lands in England were formerly held by many curious tenures, e. g. providing men-at-arms for the king's service, presenting a rose to the king whenever he passed through the manor, holding the king's head when he crossed the sea, etc. This custom of grand or petit serjeantry was revived when the nation gave this estate to the Duke, who, or his successors, was required on the anniversary of the day of the battle of Blenheim to render to the sovereign at Windsor "one standard or colours with three fleur-de-lis painted thereon, as an

acquittance for all manner of rents, suits and services due to the Crown."

The house has been called with truth "the extravagant culmination of Palladian grandeur." Its cost was enormous. The sum of £300,000 was expended, of which the nation gave £240,000, the rest being supplied by the Duke and Duchess. The great Duke did not live long enough to inhabit his palace, and the Duchess, the famous Sarah Jennings, or la belle Jennings, the favourite and then the bitter opponent of Queen Anne, quarreled hopelessly with Vanbrugh. She thwarted him in every way, and actually refused him admittance to see his own work. The poor architect, cheated of his salary, was obliged to stand without the gates of Blenheim, and pass two uneasy nights at "the Bear" without a glimpse of his wonderful erection. Duchess Sarah was indeed a remarkable lady, headstrong, passionate, revengeful, and yet withal a faithful loving wife at a time when conjugal faithfulness was not a common virtue in the courts of the last Stuart monarchs. A writer who has carefully read the records of her time, and has formed a very fair and just estimate of the character and conduct of the Duchess, says that "he who shall study in detail the story of the building of Blenheim will arise from his delectable task with no small knowledge of the England that passed from the rule of the Stuarts to the dynasty of Hanover."

We will examine this stupendous mansion, this monument of Palladian grandeur, possessing amidst all its magnificence the faults and failings of pseudo-classicism.

Leaving the old town of Woodstock, once famous for its gloves, we pass through the Triumphal Gate, which has a large central arch and two posterns with an entablature supported by double detached columns raised on pedestals. An inscription records that—"This gate was built in the year after the death of the most illustrious John, Duke of Marlborough, by order of Sarah, his most beloved wife, to whom he left the sole direction of many things that remained unfinished of this fabric. The services of this great man to his country, the pillar will tell you, which the Duchess has erected for a lasting monument of his glory and her affection towards him, 1723."

On entering the park by this gate a magnificent view of the noble house greets the eye. The architectural critic will not fail to perceive the remarkable vigour of design, however much he may scoff at the extravagance of Palladian grandeur. It possesses the usual regularity of plan. There is a great courtyard facing the principal building, and on each side two smaller courts, the kitchen and stable courts, surrounded by buildings. A grand vision of towers, colonnades, porticoes and exuberant variety of design greets us from whatever point of view we

Blenheim Palace

regard the palace. The principal front is 348 feet in length. It consists of a large central block with wings forming the smaller courts, and joined to the central block by arcades. We enter the palace through a noble gateway under a tower at the eastern end of the east courtyard. Above the archway appears the inscription: "Under the auspices of a munificent Sovereign this house was built for John, Duke of Marlborough, and his Duchess Sarah, by Sir J. Vanbrugh, between the years 1705-1722, and this royal manor of Woodstock, to-

gether with a grant of £240,000, towards the building of Blenheim, was given by Her Majesty Queen Anne, and confirmed by Act of Parliament (3 and 4 Anne C. 4) to the said John, Duke of Marlborough, and to his issue male and female, lineally descending." The ironwork of the gates records

the arms and crests of the Duke and interlaced M. M., which signify his titles, Marlborough and Mindelheim. The latter refers to his title of Prince of Mindelheim in Suabia of the Holy Roman

Empire. On each side of the gateway there are lodges, and surrounding the court are estate and domestic offices. Two sides are adorned with a piazza. Once there were here a theatre and the Titian gallery, the latter of which is replaced by a conservatory, and the former by an estate office. The Titian gallery contained a beautiful collection of paintings on lea-

ther which was destroyed by fire in 1861. Over the second archway leading to the principal front, is a clock tower, and passing onwards the grand north front of the palace appears in sight. Its detractors pronounce it heavy, but they cannot deny that the effect is imposing, and that the



TRIUMPHAL ARCH, WOODSTOCK ENTRANCE—BLENHEIM

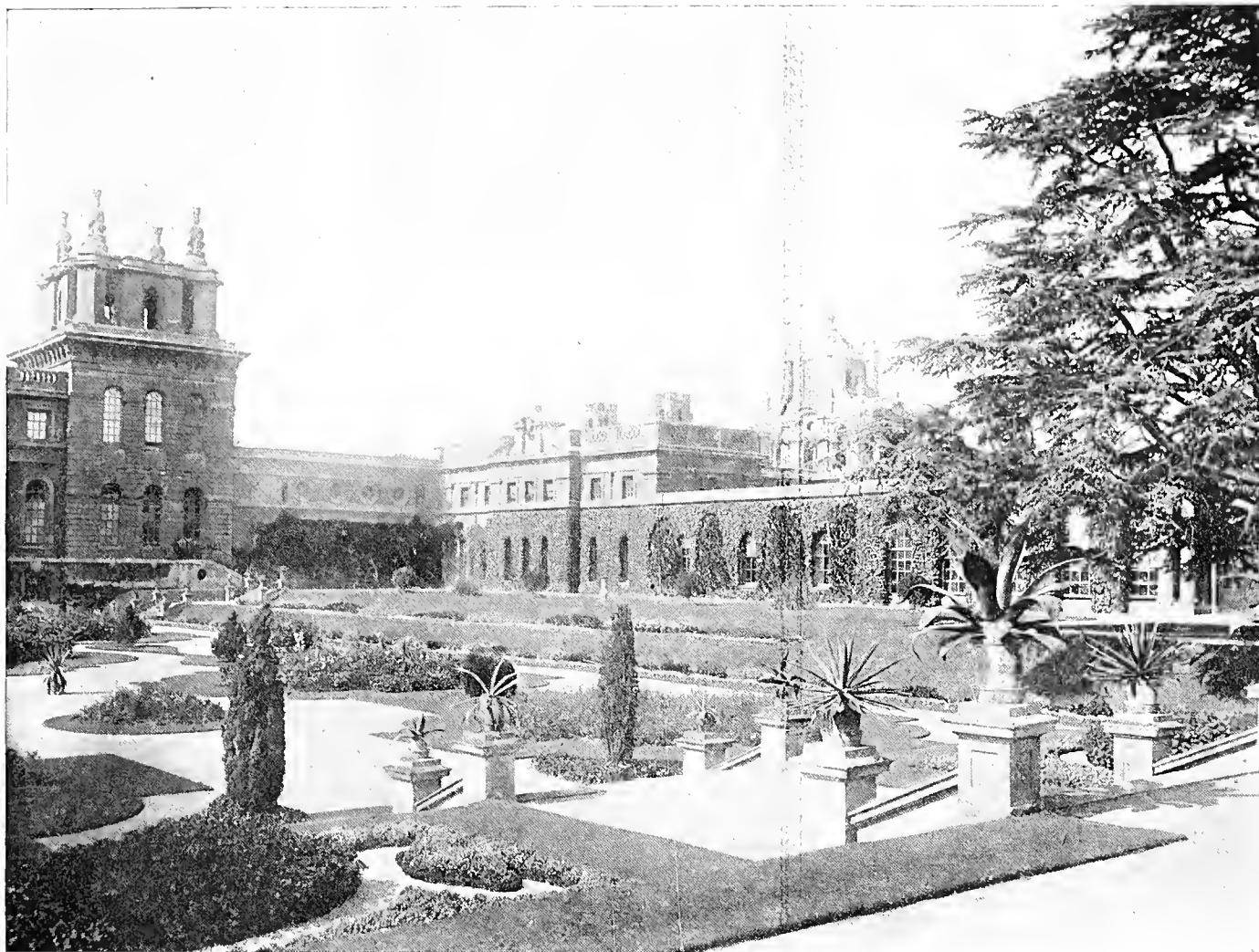


BLENHEIM PALACE FROM THE SOUTH



THE STATE DRAWING-ROOM

Blenheim Palace



THE ITALIAN GARDEN AND VINERY—BLENHEIM

appearance is lightened by an exuberant variety of design, and a skilful combination of towers, colonnades, porticoes, and pyramided attics. The buildings are grouped round three sides of a square. On the fourth side there is a grand view of the park, and across the bridge rises amidst the trees, the Duke's Column. At the entrance of the palace there is a grand Corinthian portico, over which stands a statue of Minerva. On the tympanum appear the arms of the Duke with military emblems. Two small cannons which came from the battlefield of Blenheim, guard the entrance.

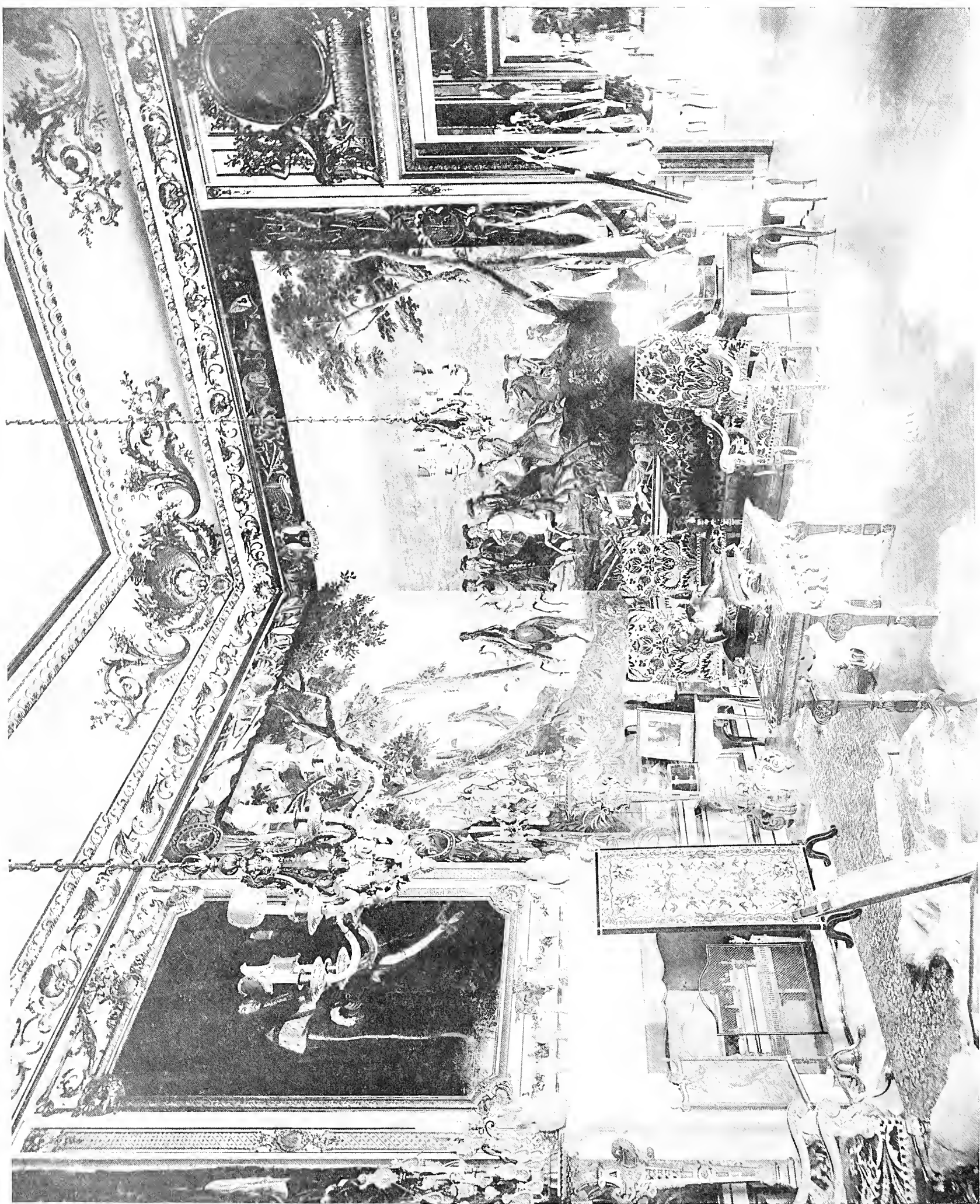
The south front is in five grand divisions; the centre, containing the saloon, is entered by a Corinthian portico, crowned by a pedestal, bearing the inscription *Europæ hæc vindex genio decora alta Britanno*. A colossal bust of Louis XIV., taken from the gates of Tournay, surrounded by military emblems, surmounts the pedestal. The palace is entered from the principal or north front, and we find ourselves in the great hall, a noble chamber with a lofty ceiling supported by fluted Corinthian columns, between which smaller columns of the same order support an arched corridor leading to the saloon opposite to the entrance. The key of the main door is a copy of that formerly used to lock the gates of Warsaw.

The ceiling of the hall was painted by Sir John

Thornhill, and is a fine allegorical representation of Britannia crowning the great Duke after the battle of Blenheim. His bust by Rysbrach appears over a doorway with an inscription in Latin by Lord Bolingbroke. Some fine bronze statues, copies of the famous Florentine marble statues, and several other statues and busts adorn the hall. A few pictures are seen in the gallery above, portraits of Queen Anne, Prince George of Denmark (Kneller) and the Countess of Essex (Marc Geerards).

At the entrance of the ante-room to the drawing-room are the busts of the present Duke and Duchess by Story. The Duchess is an American by birth, a daughter of Mr. William K. Vanderbilt of New York. The ante-room contains a good collection of old Dresden china.

The green drawing-room is perhaps one of the most interesting chambers in the palace on account of the superb paintings which line its walls. There is the great masterpiece of Sir Joshua Reynolds, a picture of George Spencer, third Duke of Marlborough and his family, which has been valued at £40,000. Kneller's picture of the first Duchess and Lady Fitzharding playing at cards, a portrait of the third Duke by Sir Joshua Reynolds, one of Sarah, Duchess of Marlborough by Kneller. There are also other remarkable family portraits by Cosway, Romney and Reynolds.

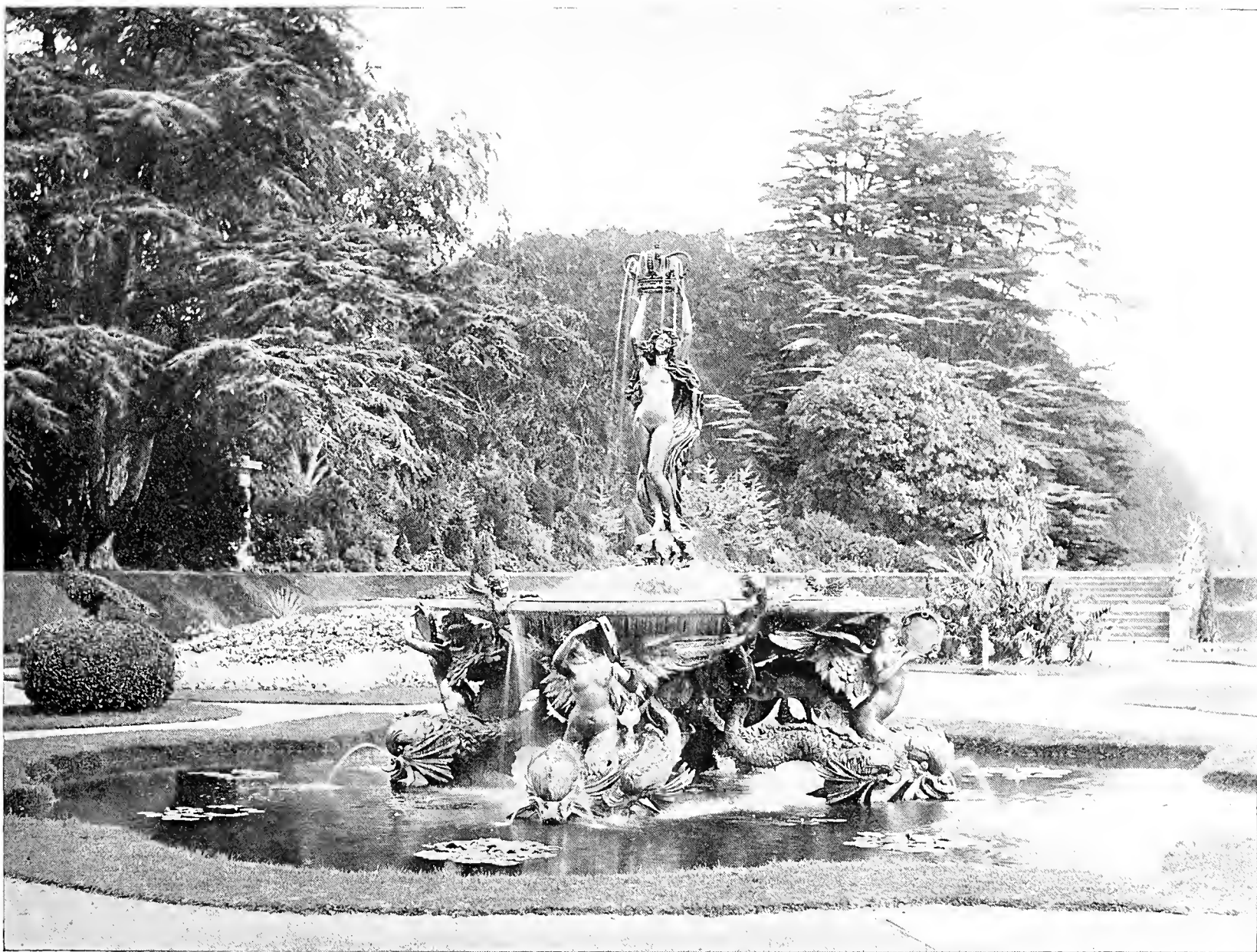


A ROOM IN THE STATE SUITE—BLENHEIM

Blenheim Palace

We pass into the next chamber, called the red drawing-room, or grand cabinet, the walls and furniture being adorned with red damask. Beautiful views of the park and of the Italian gardens are obtained from the windows of this room. The tapestries at Blenheim palace are remarkable. Many of them were copied from paintings of Le Brun, and represent battle scenes. In the suite of rooms through which we pass we notice some excellent paintings, Romney's portrait of Caroline,

marble, and the four door-cases are also of marble, consisting of pilasters, supporting an arch with shell keystones, within which is a smaller doorway, surmounted by the arms of the first Duke. The walls and ceiling are elaborately decorated, the painting being the work of La Guerre. The scheme of decoration includes a fine façade covering a raised gallery supported by fluted marble columns. The upper storey is ornamented with stone statuary. Trophies of arms with groups of soldiers appear



A FOUNTAIN IN THE ITALIAN GARDEN—BLENHEIM

Duchess of Marlborough, and Kneller's portrait of the first Duke. Copies of the old banners taken at the battle of Blenheim are preserved here. The centre of the chimney piece in the great drawing-room is a fine alto relievo in white marble, representing the marriage of Cupid and Psyche, copied from an antique of which Tryphon was the sculptor.

The saloon, always a prominent feature in a Palladian house, is a noble room, rising to the whole height of the building, in the same manner as, and communicating with, the great hall. Its base is

above, and below are groups of various nations, Scotch, Dutch, Swedish, Spanish, African and Chinese. On one side is the portrait of the artist, and near him that of Dean Jones, the chaplain of the Duchess Sarah. The ceiling is an allegorical painting of the career of the first Duke. We see him represented as a Roman conqueror driving his chariot over prostrate warriors. Mars and Minerva are fighting for him, and Time can scarcely keep pace with him. He is compared with Hercules fighting the dragon. But Peace stays his victorious career, while Truth, Plenty and Victory attend his



THE EAST FRONT FROM THE GARDEN ---BLENHHEIM

Blenheim Palace

progress, and Queen Anne watches her favourite. It is impossible to give in detail all the remarkable features of this elaborate scheme of decoration.

We pass to the State apartments. The tapestries

are very fine and represent scenes in the career of the famous Duke, who ordered them to be made for him at Brussels. First we see the siege of Donavert, then that of Lisle, then the Duke is before Mons in Hainault. The march to Bouchain and the siege of that place, the Earl of Cadogan and his favourite mastiff, the siege of Oudenarde, and groups after

the school of Teniers representing the horrors of war, are some of the scenes portrayed in this remarkable series of excellent tapestries. Some of the pictures in the State rooms are worthy of notice, especially a beautiful portrait of the present Duchess by Carolus Duran, Louis XIV. by an unknown artist, and Kneller's painting of the great Duke and General Armstrong, who are represented in the conduct of the siege of Bouchain.

The library is one of the finest rooms in Europe; it is 183 feet long and occupies the entire southwest front. It formerly contained the famous Sunderland library of 80,000 books, which were sold at Christie's a few years ago. The carving of the bookcases is said to be the work of Grinling Gibbons. Rysbrach's white marble statue of Queen Anne, who is represented in her coronation robes, stands at the upper end, and on the pedestal is this inscription: "To the memory of Queen Anne, under whose auspices John, Duke of Marlborough conquered, and to whose munificence he and his posterity with gratitude owe the possession of Blenheim, A. D. 1726." Amongst the pictures are Van Dyck's Mary, Duchess of Richmond, George

Villiers, Duke of Buckingham by Mytens, Van Dyck's Lady Morton and Mrs. Killigrew, two famous beauties of the court of Charles II., the Earl of Strafford by the same artist. Sargent's portrait of

the present Duke and Duchess with their family is a fine and pleasing painting. Closterman's picture of the great Duke and Duchess has an historic interest. The poor artist was driven almost to distraction by the quarrelsome Duchess Sarah over this picture. The Duke wrote to Closterman: "It has given me more trouble to reconcile my wife and

you than to win a battle." Vanloo's portrait of the second Duke and Duchess, that of the first Duke and Duchess by Kneller, Lely's Duchess of Portsmouth, Hudson's Earl of Sunderland, are some of the most striking paintings that arrest attention. A fine organ fills the lower end of this magnificent library. There are many other interesting paintings and busts, and some valuable documents, letters and dispatches of the great Duke which are preserved here. Although the present collection of pictures possesses many examples of great interest, it has only a tithe of the number of valuable paintings which formerly belonged to the family and formed a collection which both in extent and selectness was one of the finest in England. No private cabinet in Europe possessed such treasures of art. It was particularly rich in works by Rubens. A large number have been sold. Raffaello's celebrated Madonna d'Ansidei, the gem of the collection, realised £70,000, and is now in the National Gallery.

One more chamber in the palace must be visited, the chapel, which contains a somewhat heavy and pompous marble monument by Rysbrach of the first Duke and Duchess, a monument of the seventh



A CORNER OF THE GREAT HALL—BLENHEIM

House and Garden

Duke (1822-1883) and a recent memorial of the brilliant but erratic statesman, Lord Randolph Churchill.

The architect was Sir John Vanbrugh, the conceiver of massively majestic effects, who escaped not the poet's satire conveyed in the epitaph:

“ Under this stone, reader, survey
Dead Sir John Vanbrugh's house of clay.
Lie heavy on him, Earth, for he
Laid many a heavy load on thee.”

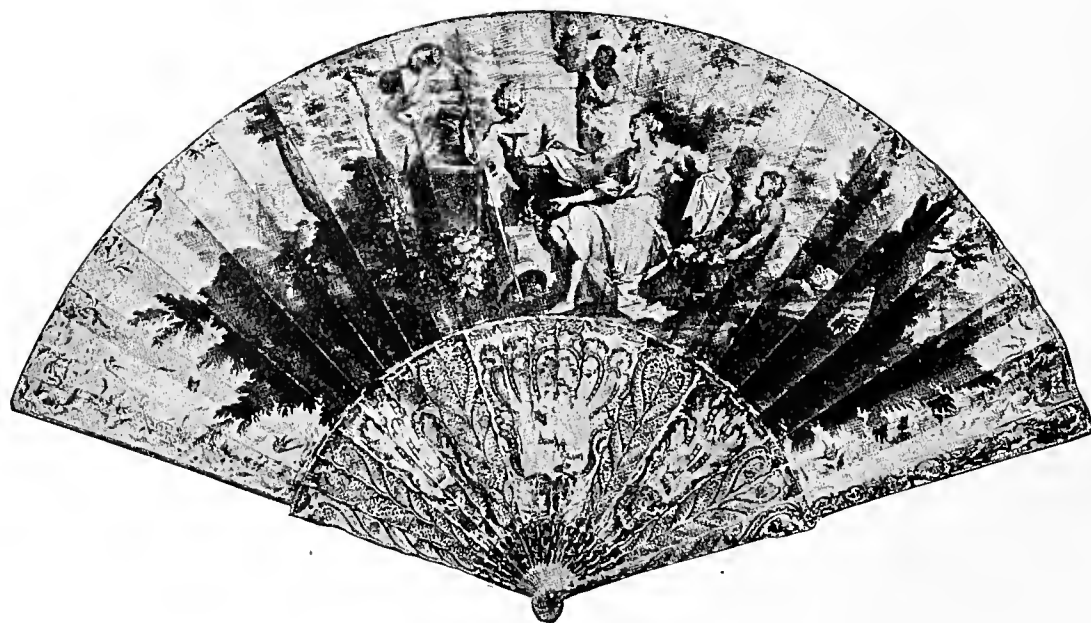
Lord Lyttelton wrote enthusiastically of it in 1728:

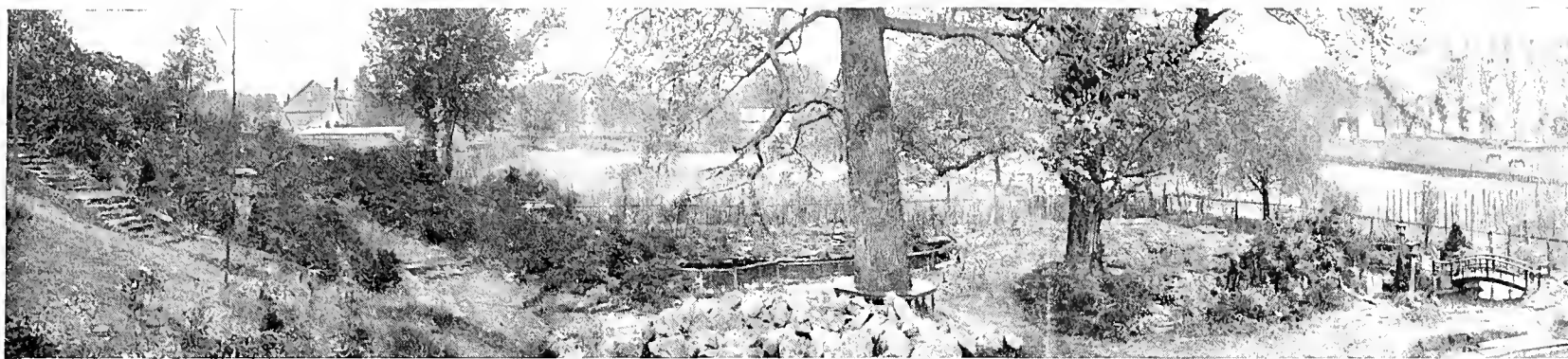
“ Parent of Arts, whose skilful hand first taught
This tow'ring Pile to rise, and form'd the Plan
With fair proportion; Architect divine
Minerva; Thee to my advent'rous Lyre
Assistant I invoke, that means to sing
Blenhemia, Monument of British Fame,
Thy glorious work! For thou the lofty Tow'rs
Didst to his virtue raise, whom oft thy Shield
In peril guarded, and thy Wisdom steer'd
Through all the storms of war. Majestic in its strength
Stands the proud Dome, and speaks its great Design.
Hail, happy Chief, whose valour could deserve
Reward so glorious! Grateful Nation, hail,
Who paid his service with so rich a Meed!
Which most shall I admire, which worthiest praise,
The Hero, or the People? Not the Vale
Of Tempe fam'd in song, or Ida's grove
Such beauty boasts.”

The gardens and park are no less famous than the palace. Wise, one of the race of early landscape gardeners, was the original designer, but his plans have happily been improved upon by his successors. The Italian garden, bounded on the north by the conservatory, with its graceful fountain and beautiful formal arrangement is most attractive. The pleasure

grounds cover 300 acres, and have some splendid trees, deodars, Portugal laurel, cedar, copper beech and pine. There is the Temple of Health, erected to commemorate the recovery from illness of George III. in 1789, and the Ionic temple of Diana designed by Sir William Chambers, who also built the bridge which spans the lake. This noble bridge contains several chambers which were intended to be used as a summer residence. The lake is artificial, and was formed by “Capability” Brown by damming the little river Glyme. The groups of trees in the park were originally planted in groups, so as to form a plan of the battle of Blenheim, each group representing a battalion of troops. A prominent feature of the park is the column crowned by a colossal statue of the great Duke, and adorned with a record of his distinguished services to his country. “Rosamund's Well,” the traditional rill in which the fair beauty bathed, and the high lodge, an old building once the residence of the ranger of the Royal Forest, are objects of interest that attract the curious.

As we leave the palace the rays of the setting sun shed a halo of glory on each tower and pinnacle of this wondrous house; the deer are browsing in the park beneath the shade of the ancestral trees; old oaks which have witnessed the hunting exploits of mediæval kings cast their shadows, and tell of the past glories of Woodstock, of the coming of the great Duke and of his winsome, wayward Duchess, and of the union of the last of his race with one of the fairest daughters of that great sister land across the seas, where the traditions of England's stately homes still find a hearty welcome.





Panoramic View of the South Side of the Garden

A JAPANESE GARDEN AT LANSDOWNE, PA.

DESIGNED AND EXECUTED FOR MR. CHARLES J. PILLING BY S. FURUKAWA

Photographs by the Owner

JAPAN, the land of five hundred autumns, as it has so aptly been termed, is teaching the American much that is beautiful and artistic in landscape gardening. First of all, let us not misunderstand the term "Japanese Garden." Often the merest apology for a garden is called Japanese,

just as every prim yellow house with white pillars is called Colonial.

Neither is the grotesque or curious a part of the true garden; in fact the born Japanese gardener simply endeavors to copy nature, in miniature but not cramped: the mountain, the rocks, the trees,



GENERAL VIEW OF THE GARDEN, LOOKING WEST

House and Garden



PARTIAL VIEW OF THE LILY POND AND IRIS BED

the ferns and most important the lakes and brooks.

Japanese methods of landscape gardening always combine the art of permanent and artistic beauty, equally attractive in winter (the ultra-æsthetic consider it more so) as in summer. It is claimed that the finest fundamental details are better seen in winter than when hidden by the summer foliage. Be this as it may, the garden shows up much rugged beauty when wrapped in a coating of snow, with its bold rocks, storm-swept evergreens and clear waters. In this instance



BEGINNING THE GARDEN

the gardener has combined this garden with the surrounding country, which is of a beautiful undulating character, thus blending his work with the principal surrounding features. There are several distinct and charming views and it matters not which way the eye turns no ugly or disfiguring background is found, but in every direction a perfect picture is seen.

Any Japanese garden is the direct opposite of the Italian or other formal gardens with their carefully trimmed trees

A Japanese Garden

and marble terraces, all requiring so much expensive care. The garden here illustrated is kept as near as possible like a piece of natural woodland, the leaves in the fall remain around the roots with the double benefit of a mulch and fertilizer and in summer the grass is occasionally cut but never with the exact

primness of the usual suburban lawn; it is essentially a rough natural garden, with hundreds of ferns growing out of the moss-covered rocks. It covers about one third or one half of an acre, yet seems to be of much larger area; work was begun four years ago and continued each spring and fall for three years. Construction cannot be profitably carried on in winter on account of the cold and in mid-summer owing to the heat, for the

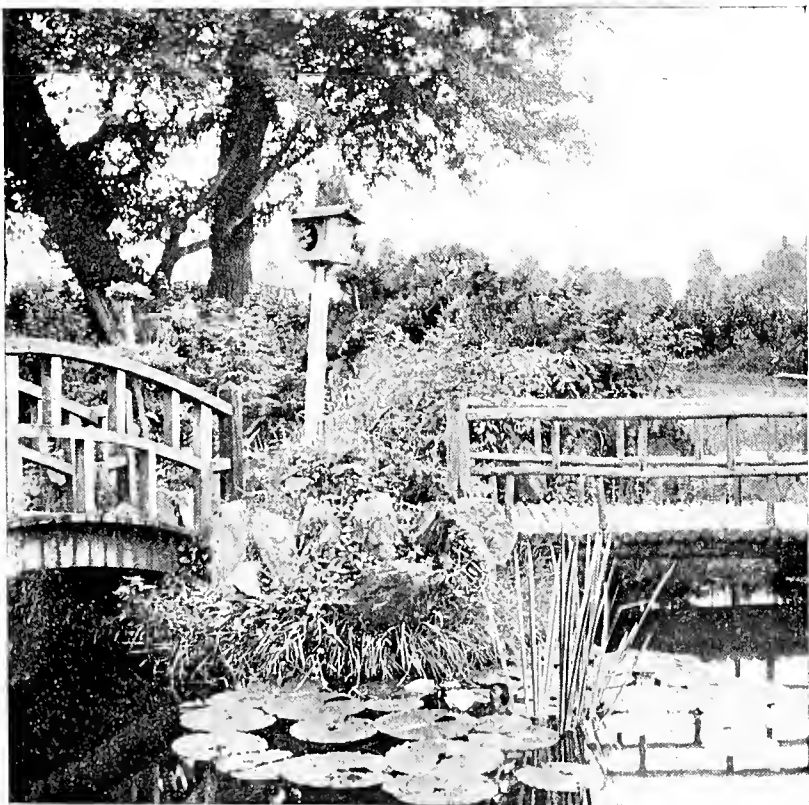


THE TROUT POND AND AZALEA HILL

rocks being so heavy make the work too exhaustive.

When designing a garden the Japanese considers three fundamental features, natural conditions, rocks and water. The original natural conditions here consisted of a hill overgrown with weeds overlooking a beautiful valley, three large trees

and a spring of clear water bubbling out of the ground near the large oak and immediately running back into the soil. These conditions promised unusual advantages but required the guiding hand of the landscape artist, not the usual kind who would design a square tank-like pond surrounded with geometric rows of trees and the usual flower beds; an artist was needed to originate a scheme to fit in with the surroundings. Fortunately the



THE TWO BRIDGES



LANTERN AND STEPS



THE UPPER FLIGHT OF STEPS

services of a skilled Japanese gardener were secured, one whose work was already well and favorably known. The first difficulty encountered was to find proper rocks; not quarry stone, but large, natural weather-beaten moss-grown surface rocks, and the larger the better. During a trip along Darby Creek, a mile or so away, we found exactly the required stone, but in very inaccessible places, difficult to approach by wagon. A stone contractor was consulted and the difficulties left to him. Very soon load after load of stone began to arrive until it seemed as though sufficient stone had been brought to build a house. These were brought in the winter because easier to remove while the ground was frozen and also to be ready in the early spring.

It was astonishing how many rocks were used and how quickly the supply became exhausted, with cries for more. The arrangement of the rocks is most ingenious for the benefit of planting and artistic as to appearance. Each rock is set up so there is always a cavity of soil without stone bottom thus allowing the roots of the plants to grow deep into the earth for moisture.

The ponds were excavated in the usual manner, the surplus dirt used for making the miniature mountains. The large pond has clay bottom with sides of brick set in cement, grouted between the bricks and dirt sides. This grouting not only strengthens the walls but also fills in any existing leaks. The most irritating and troublesome part

of any garden is a leaky pond, and unless the pond is properly made it will surely leak and prove a continuous annoyance while if constructed properly will be one of the most satisfactory and satisfying features. After the pond is once planted with water lilies, lotus, and the smaller aquatics, a charming succession of beautiful bloom is assured, provided the plants have very rich soil, for water plants require liberal nourishment as much as they need water. It is better to have the soil and cow manure well mixed two or three weeks before required, although if not convenient it may be done when needed without much fear of burning the roots, provided the boxes are at once put in the water. The four simple rules for a successful water garden are:

A tight pond,
Avoid overcrowding,
Warm water,
Very rich soil.

A continued apology during the entire work calls our attention to the new appearance of the work



WHERE THE TWO BRIDGES JOIN

A Japanese Garden

but with the promise that in five or ten years the aging process will gradually evolve the garden into its intended beauty; we are told the best gardens in Japan are hundreds of years old.

The only artificial ornaments allowed in a garden of this kind are the stone lanterns; three or four at the most, of the following designs:

Yukimi, Shizen, Kasuga, but avoiding the pagoda or other conspicuous shapes jarring to the eye.

The construction of the garden was the evolution of practical and artistic ideas.

First—Lake excavations.

Second—Formation of the mountains.

Third—Rock work construction.

Fourth—Laying out paths.

Fifth—Planting.

Sixth—Finishing touches.

It is hardly possible to find a more beautiful garden picture than the steep-sided glen reaching from the blue sky down to the water's edge and then reflected back by the mirror surface. The morning sun on the azalea bloom intensifying the delicate crimson colored maple leaves, just bursting into new life, makes an indescribable picture. The



VIEW LOOKING EAST

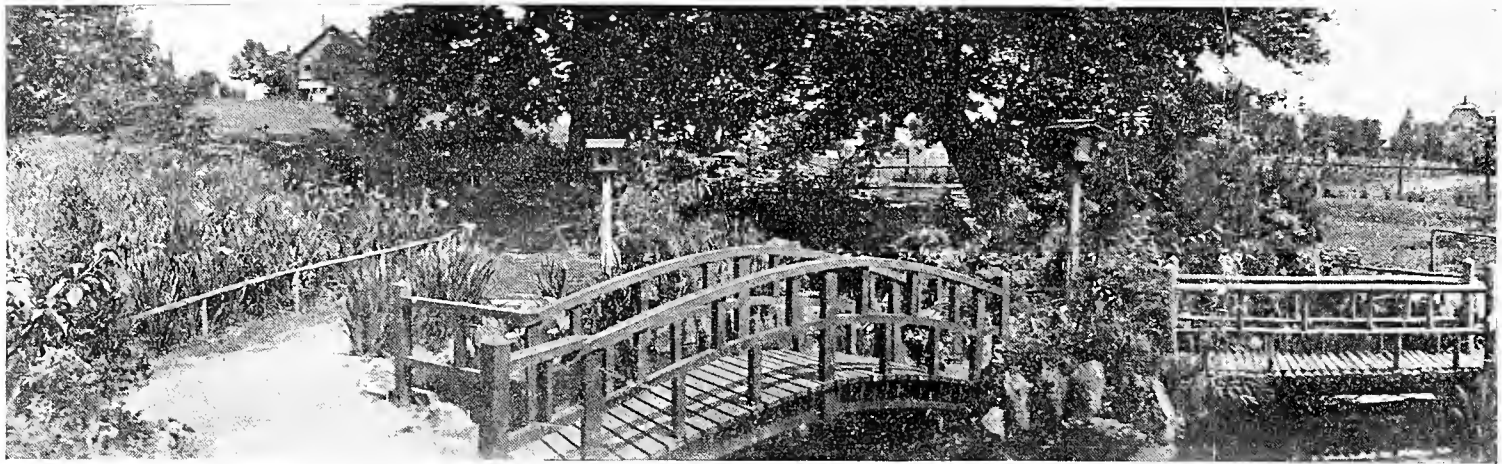
rolling ground surrounding this sheet of water reminds one of a mountain lake, the water giving expression to the whole garden. Two bridges are used, designed and built by a Japanese carpenter. The rustic one is of cedar, left its natural color, the curved bridge is painted a bright red. There are four small lakes, the largest about fifty feet long and twenty-five feet at the widest part with an island in the centre. This is fed by a large spring, consequently cold; it is stocked with brook trout, grown to a fair size; they are especially pretty and interesting darting through the clear, transparent water. The only successful water plant in this lake is watercress.

While these lakes are of small area, easily walked around, yet all the more reason the gardener had in spanning them with small bridges, thus impressing us with increased size and artistic effect.

The next two ponds are of less area, spanned by the two small bridges and stocked with gold fish; the water in these middle ponds while warmer than the trout pond is not sufficiently warm for water plants. A lily and spiked grass in one of the large tubs are the only plants grown here and are to break the water surface rather than for bloom. The last pond, which is for lilies, is irregular in shape, with rocks so arranged as to relieve the severe lines. The water here is warmer than in the others. This is necessary because lilies will not bloom profusely if cold. Its warmth is maintained by not allowing the full volume to pass through. The water simply passes by, on a



ROUGHING OUT



THE WEST END OF THE GARDEN

level with the surface and only enters the pond when evaporation lowers the surface.

The following hardy aquatics are growing in the lily pond:

WATER LILIES.

<i>Gladstoniana</i>	<i>Marliacca chromatella</i>
<i>Laydekeri purpurata</i>	<i>Pygmæa</i> , white
<i>Laydekeri rosea</i>	<i>Pygmæa</i> , yellow

OTHER AQUATICS.

<i>Striped calamus</i>	<i>Pontederia cordata</i>
<i>Eichbornia crassipes major</i>	<i>Sagittaria Chinensis</i>
<i>Limnobaris Humboldtii</i>	<i>Vallisneria spiralis</i>

The plants in the garden are about equally divided between deciduous and evergreen and all hardy, as everything remains in the ground all winter, their permanence being a desirable and necessary feature. Nearly all the plants were imported from Japan and strange to say are less expensive than if bought in this country and far more satisfactory. At first it was difficult to know just which plants were needed and how to get them. Even after the source of supply was discovered several amusing incidents occurred by reason of the confusion of names but this was exceptional.

The principal plants are as follows:

HARDY AZALEAS.

<i>A. Hinodegiri</i>	<i>A. Indicum</i> , <i>Matsushima</i>
<i>A. Fuji-Manyo</i>	<i>A. Omurasaki</i>
<i>A. Mollis Kirenge</i>	<i>A. Kirishima</i>
<i>A. ledifolium</i> , var. <i>Leucanthum</i>	

SMALL EVERGREENS.

<i>Chabo-Hiba</i> (dwarfed <i>Thuja obtusa</i> .)	<i>Juniperus Chinensis procumbens</i>
<i>Sciadopitys verticillata variegata</i>	<i>Pinus Tanyosho</i>
	<i>Pinus Koraiensis</i>

JAPANESE MAPLES.

<i>A. atropurpureum</i> (Nomura)	<i>A. versicolor</i> (Oridono-nishiki)
<i>A. Oshiu-beni</i>	<i>A. Osaka-zuki</i>
<i>A. Japonicum</i> (Itaya)	<i>A. atrodisectum variegatum</i>
<i>A. sanguineum</i> , Seigen	<i>A. sanguineum Chishio</i>
<i>A. roseum</i> (Kagiri)	<i>A. dissectum</i>
<i>A. atropurpureum dissectum</i>	

MISCELLANEOUS.

<i>Iris Kämpferi</i>	<i>Cornus Kousa</i>
<i>Magnolia conspicua</i>	<i>Magnolia stellata</i>
<i>Wistaria brachybotrys</i>	<i>Wistaria Chinensis</i>

The word "Garden" seems always to suggest flowers; the true Japanese garden is not a flower garden and there is nothing in it suggestive of flower beds. There are a few flowers, but as minor details, and allowable only on account of being the plants making up the landscape.

The path leading to the garden is planted with Japanese flowering cherry trees; in the early spring, for a few days, producing a soft, pink cloud of blossom. The azaleas with their rich yellows, crimsons, whites and purples, give color to the May garden. The irises (*Kämpferi*) growing on the margins of the ponds are a revelation when properly grown, thriving in the low damp ground where they get an abundance of sun.

These beautiful flag-like blossoms, bursting into magnificent bloom the middle of June, are from ten to twelve inches in diameter, rivaling the orchid in beauty, ranging in color from pure white to deep royal purple, including maroons, deep blues, violet, beautifully veined, mottles and almost endless charming combinations of colorings, but outside of these few blooms the garden is not intended to be anything more than a piece of rough natural woodlands.

C. J. P.

PORTRAITS OF AMERICAN TREES, NATIVE AND NATURALIZED

PHOTOGRAPHED FROM NATURE

By ARTHUR I. EMERSON

WITH A GUIDE TO THEIR RECOGNITION AT ANY
SEASON OF THE YEAR AND NOTES ON THEIR
CHARACTERISTICS, DISTRIBUTION AND CULTURE

By Clarence M. Weed



The Black Walnut—*Juglans nigra*

Part III

The Sycamore Maple—*Acer Pseudo-Platanus*

The Persimmon—*Diospyros Virginiana*

The Red Ash—*Fraxinus Pennsylvanica*

The White Ash—*Fraxinus Americana*

The Lombardy Poplar—*Populus nigra Italica*

The White Spruce—*Picea Canadensis. Picea alba*



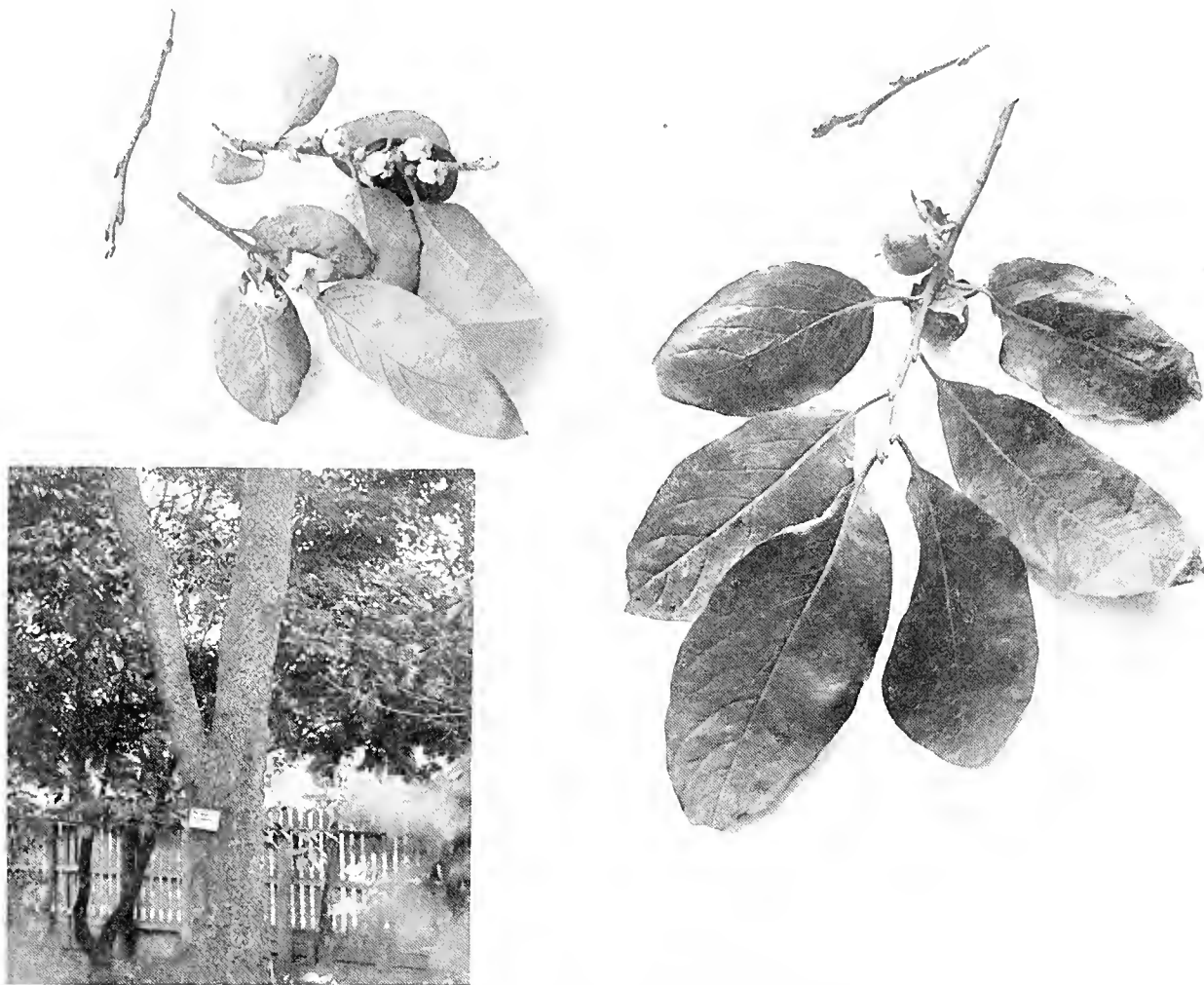
The Sycamore Maple—*Acer Pseudo-Platanus*

THE Sycamore Maple is vigorous and hardy, free from insect and fungus enemies, attractive throughout the year and furnishes a very dense shade. It grows rapidly and is easily started from seed. This tree is readily distinguished from the other Maples. The leaves bear a general resemblance to those of the Red Maple in their outline, but they are denser in texture and the lobes are broader toward the tip. They are palmately five-lobed but the two basal lobes are so small as to make it practically a three-lobed leaf. The veins are very distinct, especially on the under surface where they project and are more or less clothed with fine hairs along their sides. The upper surface of the leaf is dark green, the under surface being lighter and the whole blade changes in autumn to a distinct yellow color. The fruit matures in autumn, being borne in long clusters with rather small key-fruits. After the leaves have fallen the bare tree presents a sturdy appearance with the large green buds as its most distinctive character. In spring the long drooping racemes

of blossoms hanging from the ends of the young branches are very distinctive. The young leaves as they push out are covered on the under surface with a dense cottony down.

In Mrs. Dyson's "Stories of the Trees," may be found an account of the origin of the name given to this species which in Europe is called simply the Sycamore, although this term is more properly applied to the plane-tree.

"In the miracle plays, it seems, one of the favorite scenes for acting was the flight of Joseph and Mary into Egypt, and one legend said that on their way they rested under a sycamore tree. No sycamore, however, grew in the countries where these plays were acted and so our sycamore was chosen in its place because its shady leaves were a little like those of the true sycamore, and ever since then it has borne the name of the tree whose place it took. Before that time it was called the *mock-plane* because its leaves were the same shape as the plane-tree leaves, and by that name it is still known in some places."



The Persimmon—*Diospyros Virginiana*

FOR some reason, the Persimmon fruits are as famous among trees in the folklore tales of the South as is the opossum among animals. They are both extraordinary forms, being the sole representatives of their families in Eastern America and occupying a very similar geographical range. Even their scientific names are not unlike, the Persimmon being known technically as *Diospyros Virginiana* while the opossum is *Didelphys Virginiana*.

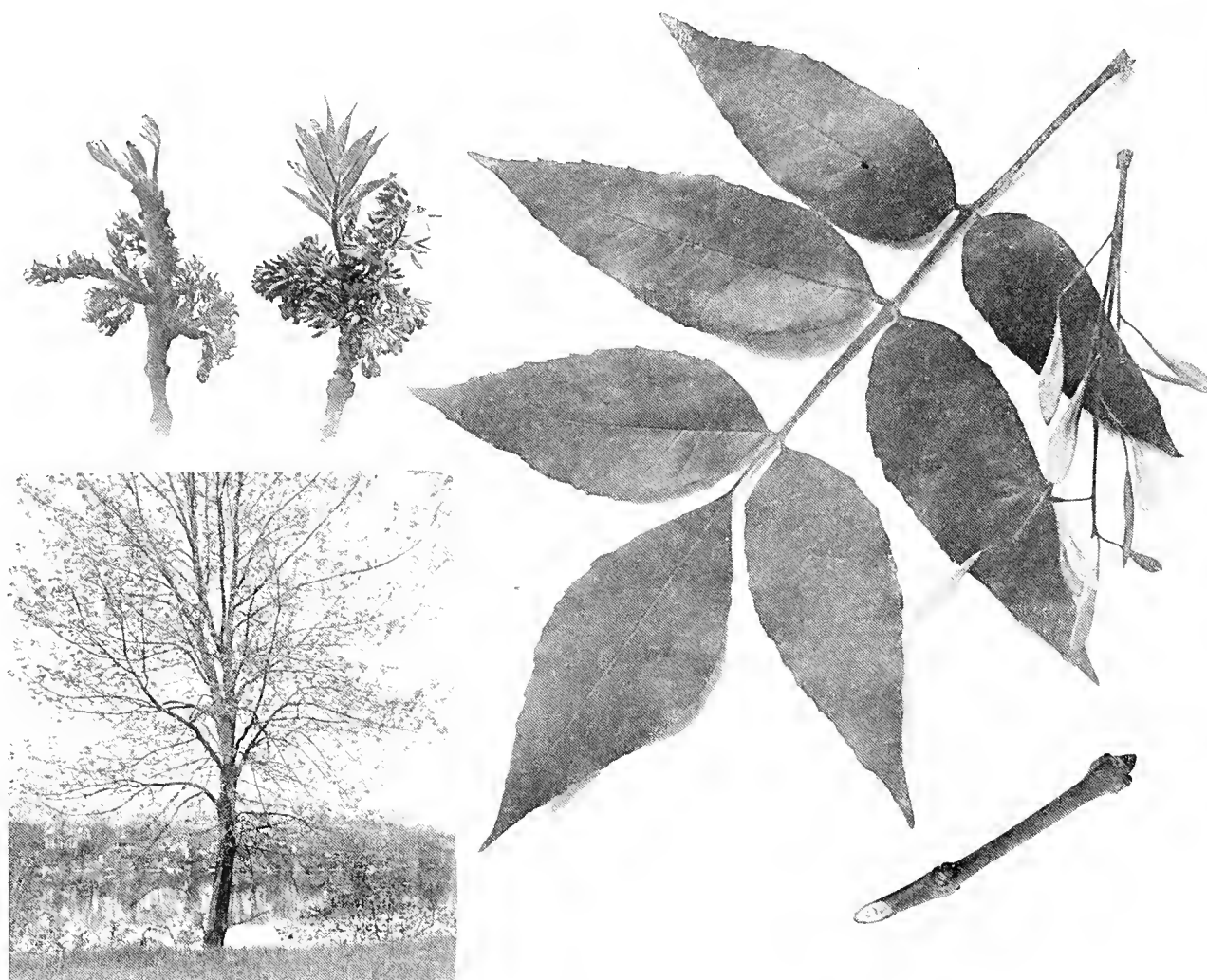
The Persimmon is essentially a Southern tree, being most abundant in the states along the South Atlantic and the Gulf coasts, extending as far north as Southern Ohio. It has been reported as being found in Southern New England, but there seems reason for believing that some of these trees were not indigenous. The fruit is the most interesting feature of the tree, being of good size and a favorite article of food after its astringency has been removed by the action of frost. The form and character of the fruits are shown upon the plate. These develop from flowers that blossom in June, there being pollen-bearing and seed-bearing

flowers upon different branches of the same tree or upon different trees. These blossoms are a pale yellow color and of the general forms illustrated on the plate, the smaller pollen-bearing being shown above the larger seed-bearing ones.

One of the earliest references to the Persimmon is found in "The Historie of Travaile into Virginia Brittainia," which reads as follows:

"They have a plumb which they call pessemmins, like to a medler, in England, but of a deeper tawnie cullour; they grow on a most high tree. When they are not fully ripe, they are harsh and choakie, and furre in a man's mouth like allam, howbeit, being taken fully ripe, yt is a reasonable pleasant fruct, somewhat lushious. I have seene our people put them into their baked and sodden puddings; there be whose tast allows them to be as pretious as the English apricock."

There is great variation in the size and quality of fruits from different trees and it would seem feasible greatly to improve the edible characters of the fruit from trees planted by men by a little attention to the selection of seed or by budding or grafting.



The Red Ash—*Fraxinus Pennsylvanica*

THE Red Ash or River Ash is easily recognized at any season of the year by the distinct pubescence upon the bark of the young twigs. In summer the leaflets are seen to be distinctly stalked like those of the White Ash but differing from that species in that the stalks, the petioles and more or less of the under surface of the leaves are covered with fine hairs. The under surface of the blades is lighter green than the upper surface. In autumn the leaflets become first yellowish, then brownish, falling to the ground rather early. The fruit is similar to that of the White Ash except that the wing instead of being terminal extends well down the sides of the basal seed-bearing parts.

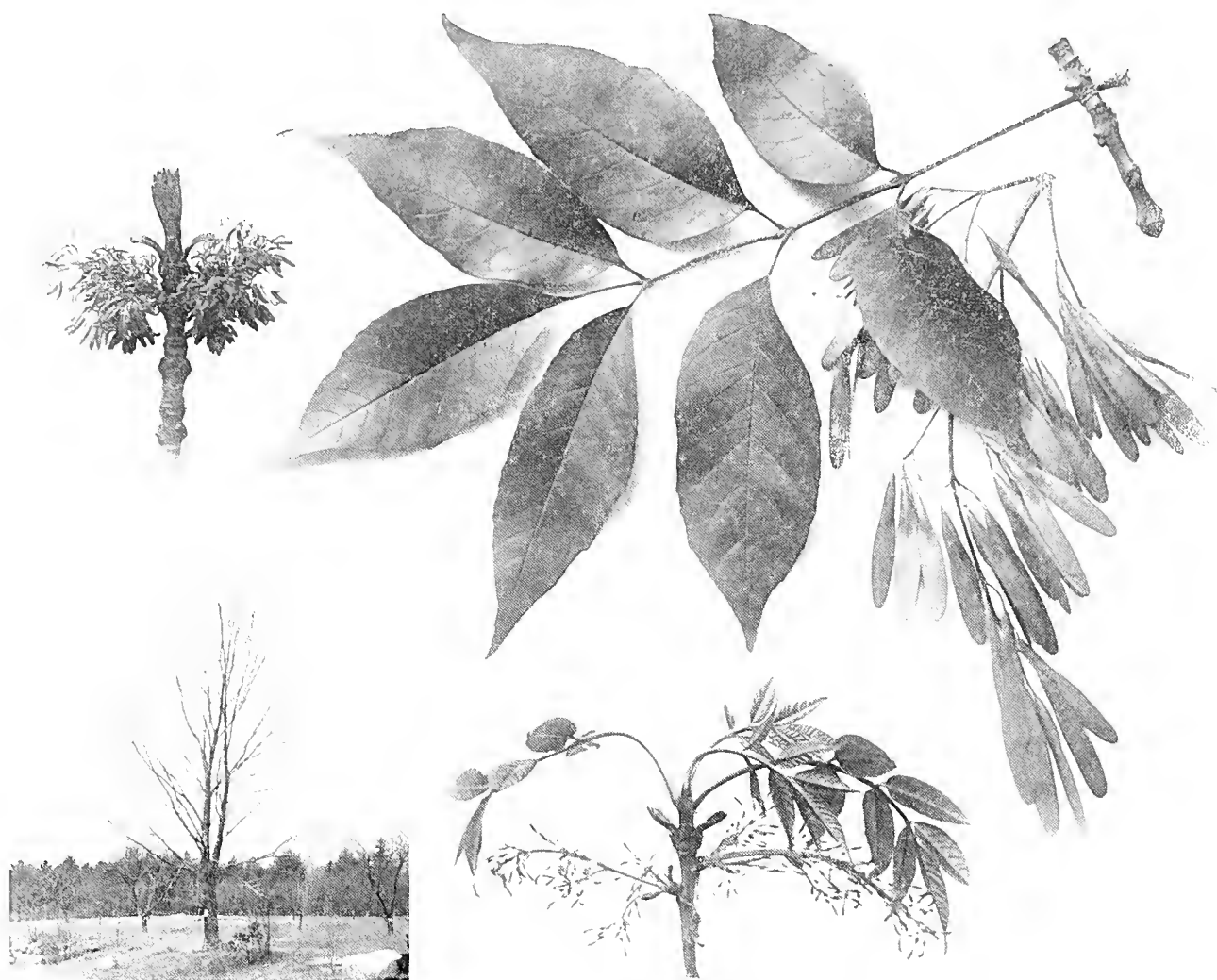
The Red Ash is a rare tree in comparison with the abundant White Ash. It occurs along river banks and is found over a wide territory, extending from New Brunswick to Manitoba on the north, to Dakota and Missouri on the west, and to Alabama and Florida on the south. Like the Black Ash it is sometimes called the Brown Ash. It is easily started from seed and has

almost as many claims for landscape planting as has the White Ash.

There has been considerable discussion in regard to the specific relationships of the Red Ash and the tree which is commonly called the Green Ash, a sort which differs chiefly in having the bark of the twigs smooth. The gist of the matter seems to have been concisely stated by Professor C. S. Sargent, who writes:

“East of the Mississippi river the Red and Green Ashes grow side by side and retain their individual character; but in the West they are connected by intermediate forms which can be referred to one as well as to the other.”

The Red Ash is one of the trees most easily recognized in winter on account of the grayish pubescence on the bark of the young branches. The surface of the bark is marked by slight longitudinal striations and numerous whitish oval dots which are often concealed by the pubescence. The buds are dark brown, and rather small with the surface of the scales downy. The terminal buds are wedge-shaped.



The White Ash—*Fraxinus Americana*

FEW trees have a more characteristic appearance at any season of the year than do our various species of the Ash tree family. The bark of the trunk is of a grayish color and is so vertically furrowed in a more or less zigzag fashion as to be easily recognized. The manner of growth of the branches and twigs is also characteristic, as are the large compound leaves and the very distinctive paddle-like key-fruits.

The European Ash has been the subject of many traditions and superstitions, which to a certain extent have been applied to the American species. One of the most curious of these is the one relating to the antipathy of snakes for the branches of the trees. So long ago as Pliny wrote the superstition apparently was in existence, for that author states that the serpent will go through fire rather than through the branches of the Ash tree.

The White Ash is distinguished in summer from the other species native to America by having stalked leaflets on glabrous

petioles, the leaflets being distinctly whiter on the under than on the upper surface. The margins of the leaflets are serrate and the tips are commonly acuminate. They turn yellow in autumn. In winter the White Ash is distinguished by having smooth glabrous twigs and slender key-fruits on which the wing is terminal.

The curious blossoms of this tree are sent out in spring in advance of the leaves. The pollen-bearing and the seed-bearing flowers are generally on different trees and the pollen is evidently carried by the wind. The seed-bearing flowers are in long panicles that become still larger as the fruit matures.

The White Ash grows commonly throughout a vast region bounded by Nova Scotia and Minnesota on the north and Florida and Texas on the south. It is greatly prized as a timber tree, the wood being used for many purposes, and it also has decided advantages as a shade and ornamental tree. It is often called the American Ash. It is easily grown from seed.



The Lombardy Poplar--*Populus nigra Italica*

THE Lombardy Poplar is one of the most interesting trees cultivated by man. It was formerly believed to have originated in Lombardy many hundreds of years ago in some specimen that assumed the peculiar manner of growth that characterizes the tree, but during recent years the species is said to have been found growing wild in Afghanistan high up in the mountains. It is an interesting fact that all of the Lombardy Poplar trees which have been grown by man have borne only pollen-bearing blossoms, so that the species has been reproduced by cuttings or suckers exclusively, no seed being possible under existing conditions. If the species does grow wild in its native home it ought to be possible to introduce seed-bearing trees.

The vertical habit of growth of the branches of the Lombardy Poplar at once distinguishes the tree from all others. The leaf also is characteristic, being very broad for its length. The base is usually truncate or wedge-shaped and the apex is acutely pointed, while the margin of the blade is finely crenulate or serrate. The buds are

small and vertically pointed, the flower buds developing very early in spring into pollen-bearing catkins and the leaf buds pushing out a little later their young leaves of a rich yellow-green color. The petioles are appressed but rather strong, holding the leaves firmly in their general position but allowing them to move freely from side to side in the wind. In consequence the blades are constantly shifting in unison, the observation of which fact led Leigh Hunt to write:

"The poplar shoot
Which like a feather waves from head to foot."

There has been much discussion concerning the place of the Lombardy Poplar in landscape gardening. In former times it was planted everywhere as an ornamental tree. Somewhat later it suffered from a reaction, which led to its general neglect. At present the fact seems to be recognized that a tree with so distinctive a character may be of inestimable value in some parts of a landscape picture while in other parts it may be worse than useless. It is easily propagated by cuttings of the branches and grows very rapidly.



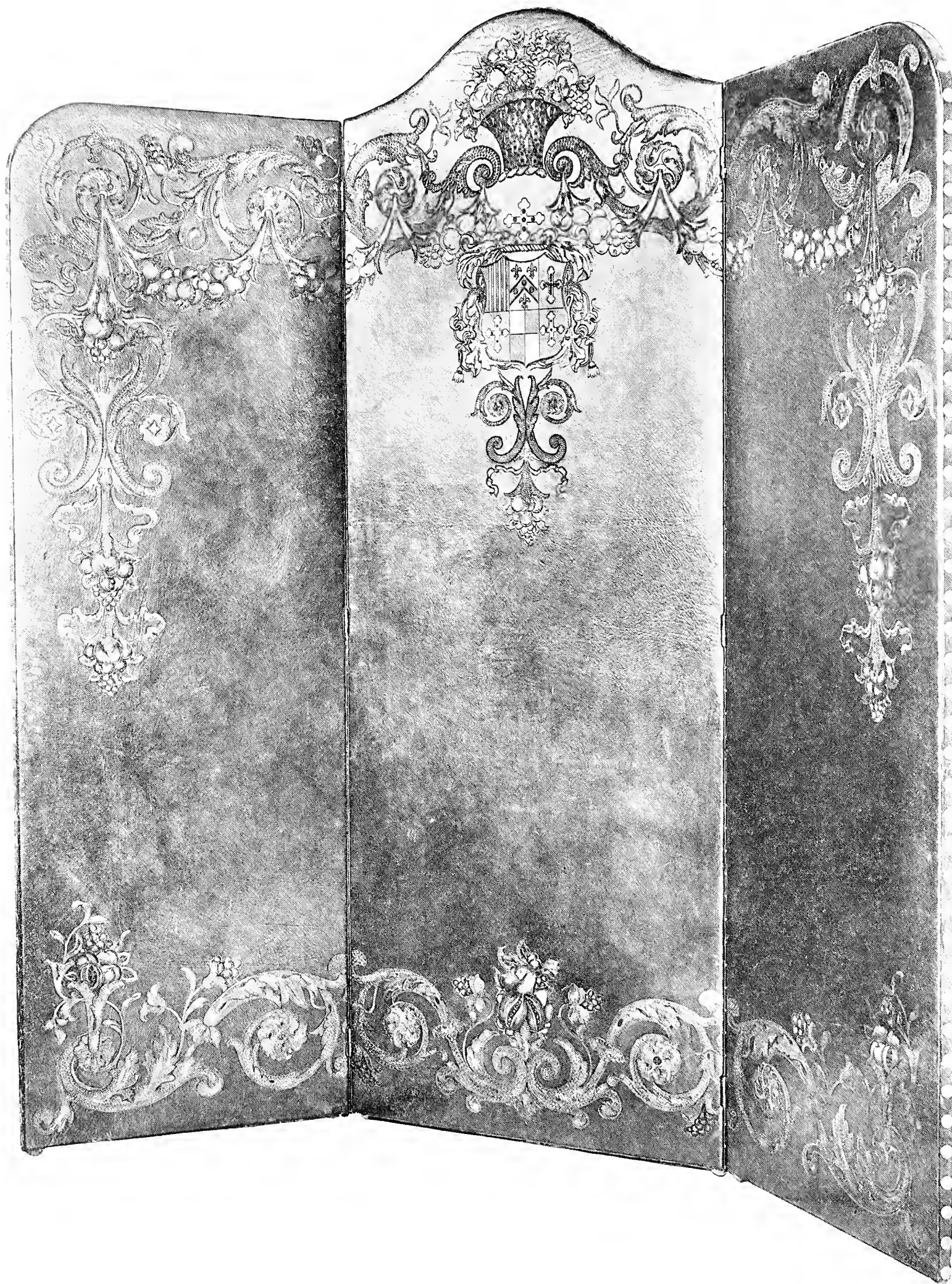
The White Spruce—*Picea Canadensis*. *Picea alba*

THE White Spruce is one of the most magnificent evergreens native to North America. In the open it is a beautiful, symmetrical tree, thickly clothed with branches with a tufted appearance that distinguishes it from the Norway Spruce. Close at hand the branches are easily separated from those of the Red Spruce and the Black Spruce by the fact that, while the bark of the young twigs of the two latter species is both rather thickly covered with hairs, the bark of the young twigs of the White Spruce is glabrous. It may often be distinguished by the fact that the leaves have a rather unpleasant odor, as well as by their whitish color which gives the tree its common name.

This is a northern species, ranging from Newfoundland to Alaska and extending southward to the northern tier of states and British Columbia. Throughout this vast range it grows with the other Spruces and by many lumbermen is commonly not distinguished from them. It is especially abundant along the coast of Maine. In more northern regions the trees sometimes

reach a height of a hundred and fifty feet and a trunk diameter of four feet, but commonly in more southern localities it is but sixty feet high with a trunk diameter of two feet. The bark of the latest season's shoots is generally reddish brown, while that of older branches is much darker. The leaves are about four-fifths of an inch long with sharply pointed tips, and stripes of white dots on each of the four sides. The cones are borne on the tips of the smaller twigs and when fully developed are of an average length of one and a half inches. The margins of the scales are thin and rounded, the middle of the margin being commonly truncate and entire. The small seeds with the wing attached are about a quarter of an inch long. The cones drop off after the seeds are shed and may be found beneath the tree at any season of the year.

In Canada and the extreme Northern States this is one of the most desirable evergreens for ornamental planting, but further south it is not adapted to the climate and becomes unsightly as it grows older.



SCREEN—"RENAISSANCE" DESIGN

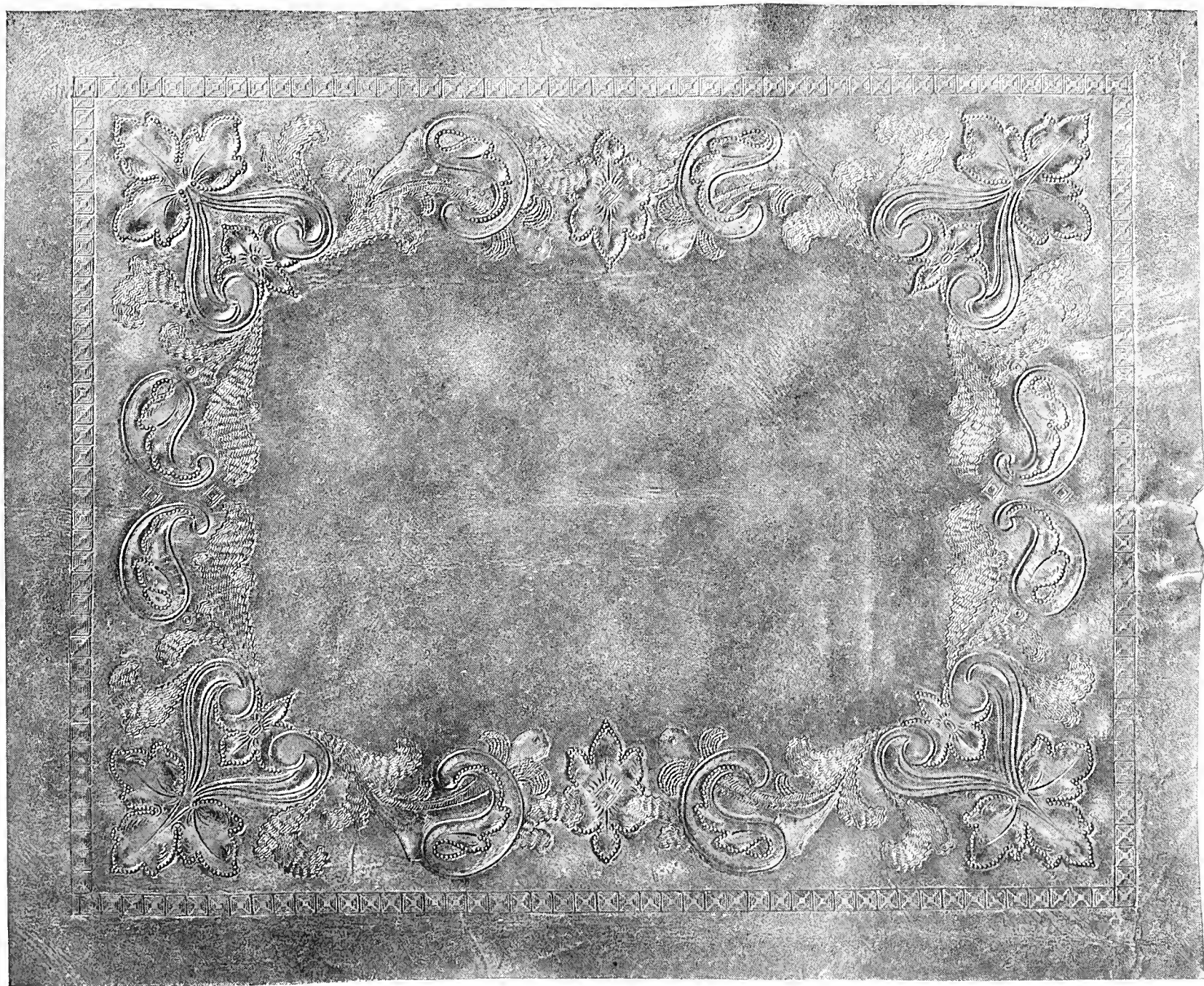
TOOLED LEATHER

THE Stone Age, the Iron Age, the Golden Age, have played their rôles in the development of the ingenuity and culture of mankind, each marking an epoch and an advanced step towards the evolution of practical needs into ideal conveniences, and so, out of the elements which made the environment of our ancestors, have developed, existed, passed away and been born again to cater to the ever changing tastes of humanity the various styles of buildings, furniture, decorations etc., that we term "Periods."

If, from the romantic standpoint of art, literature and chivalry, the Golden Age was happily named, it might seem an ill choice of the term to express, in a period so devoid of romance, chivalry and purely original art, what is really a Golden Age

from the financial standpoint, yet never in the world's history has the development of the world's resources of mines, agriculture, and mechanics made the term "Golden" more expressive.

With this wonderful outcome from industry has come the reversion of taste for the environment and the luxury of the other Golden Age, and the modern Aladdin (otherwise the great financier and Trust builder,) having energetically rubbed his lamp of intellectual mastery of industry, forthwith erects his modern palace along the lines of Old English, Spanish, Italian, German Baronial or French mansions and castles and ransacks all Europe for treasures of art, furniture, decoration and fantasy wherewith to give his residence of to-day the verisimilitude of the venerated past.

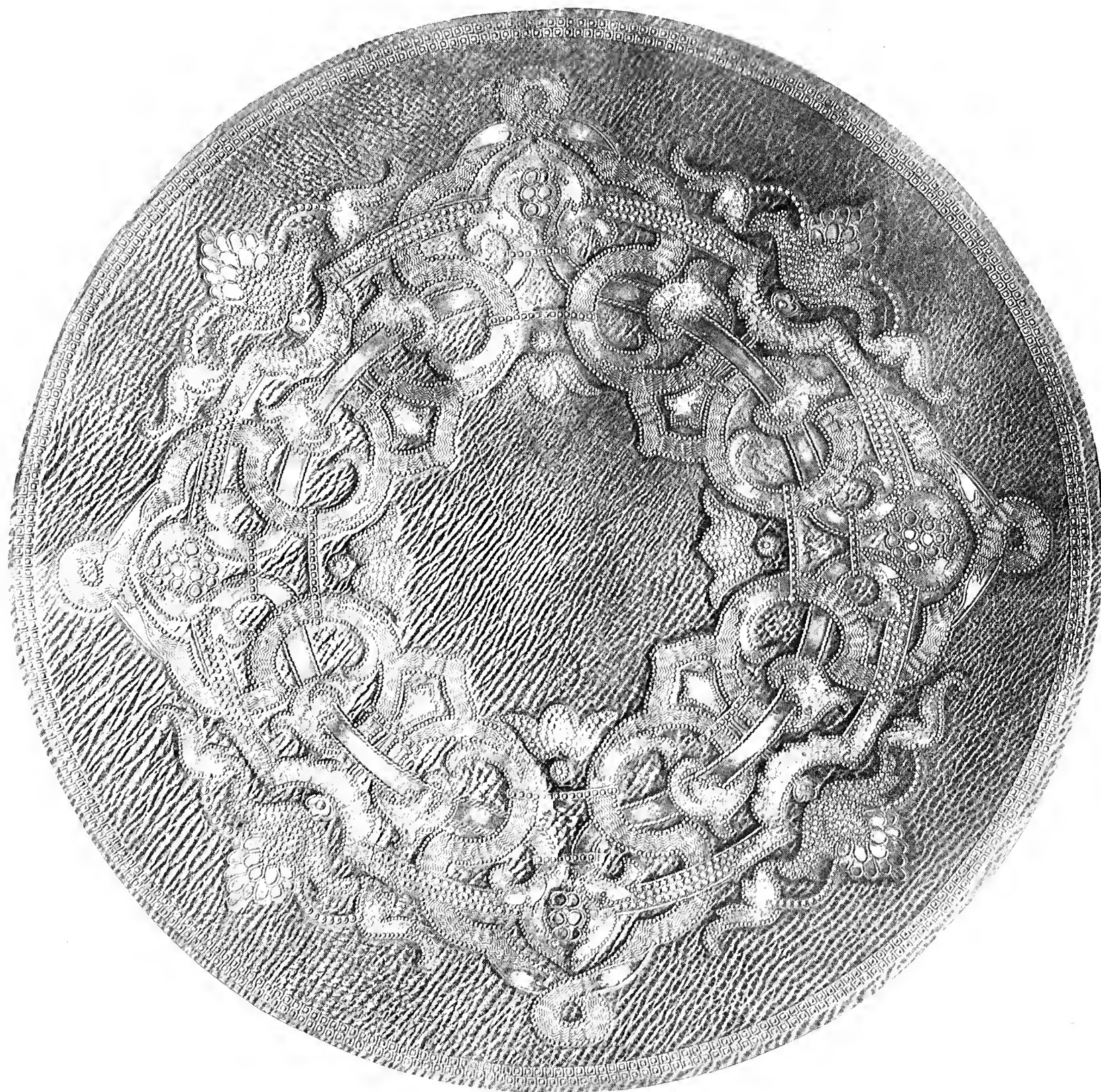


A TABLE MAT

House and Garden

To one not devoid of the imagination and ideality that go hand in hand with culture what wondrous mental pictures are evolved from the surroundings one finds in such a modern home! In the drawing-room the tapestries and furniture may have been once the property of nobility, if not even of

Murillo or Rembrandt might have given them had they turned from the easel for the nonce to lend their art to the decoration of some grand old palace of Spain, Italy or Flanders. But, alas, Time not only mellows but destroys with his touch, be it never so gentle, and not only has much of the genuine old



A ROUND TABLE MAT

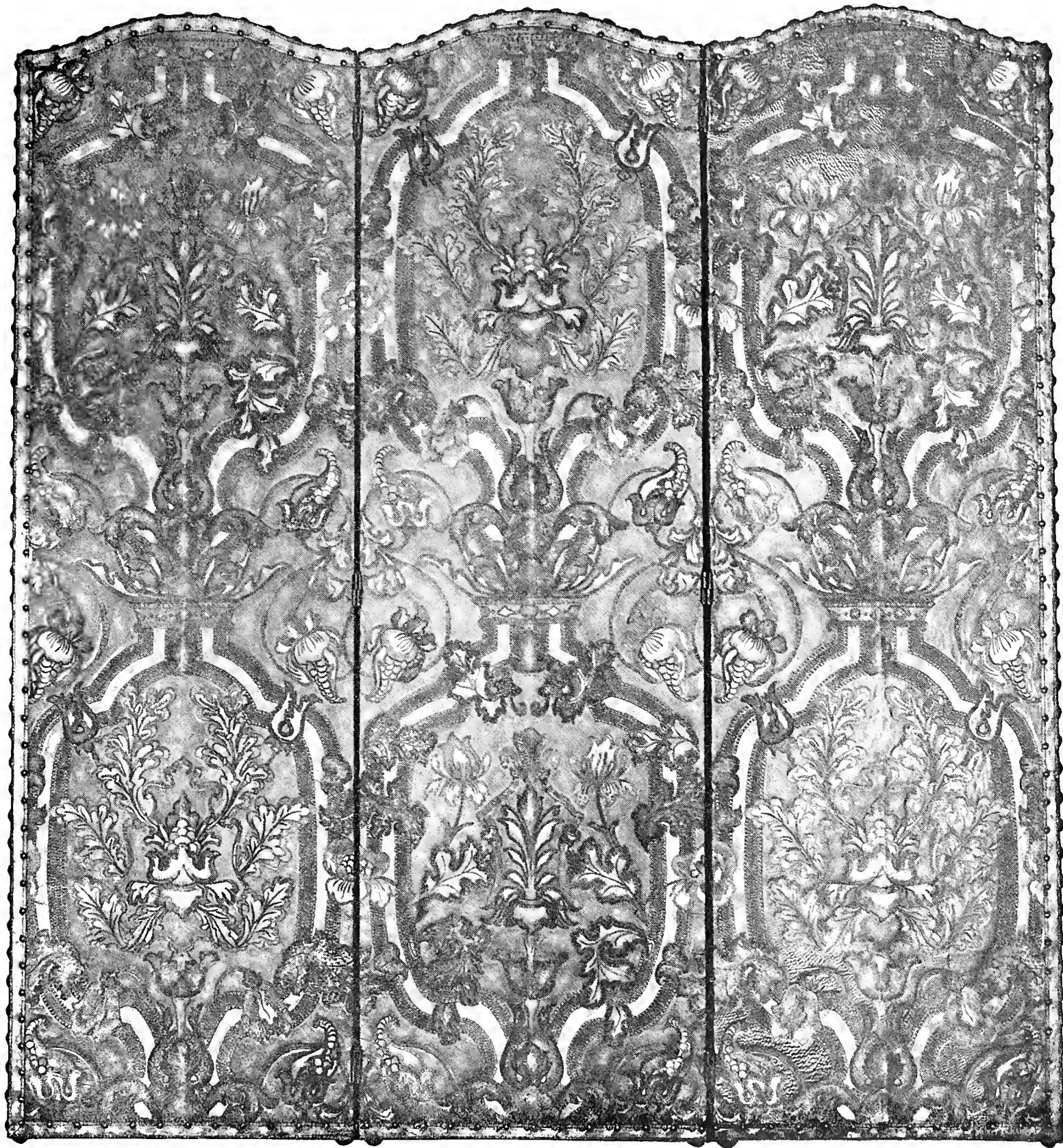
royalty, and one can almost imagine a courtly gathering once more passing through the salons seeking the object nearest for the time being to his or her heart. In the great hall or the dining-room or library may be wall hangings or furniture coverings of old leathers, rich and warm with tones that

leather been exhausted but the demand is so great for this most beautiful, enduring and artistic fabric for decorating and furnishing that it would be impossible to secure enough of it, but that is no drawback to its use for there are men to-day who have made a most thorough study, for the past quarter of a

Tooled Leather

century, of this great art-craft and whose hand tooled and carved and otherwise decorated leathers for walls, furniture, screens, table covers etc., are so wonderfully in touch with the *esprit* of the antique models from which they have studied and copied

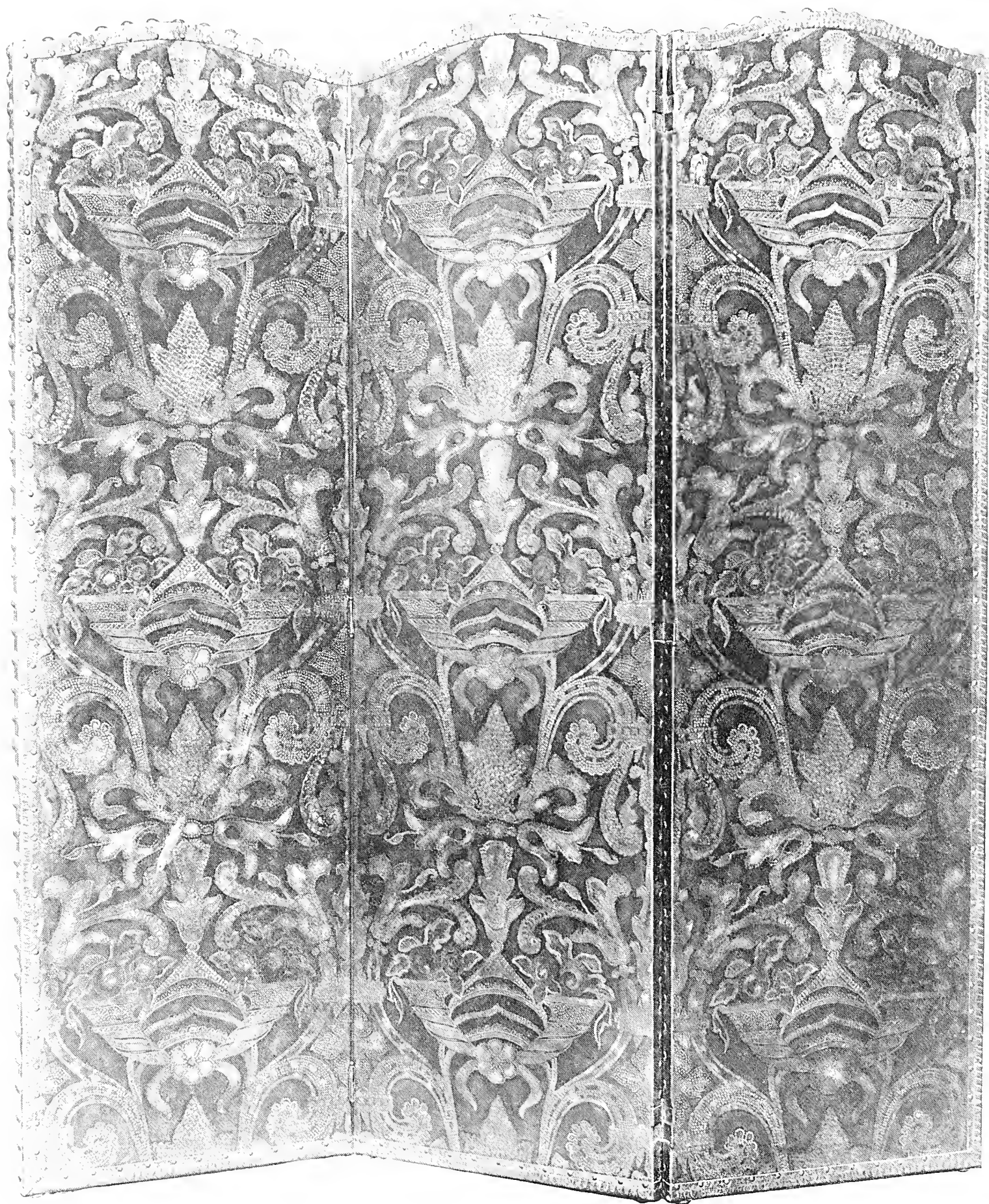
even the trained connoisseur to detect any difference. While students in most of the arts and crafts have increased and multiplied, there have been very few who were capable and patient enough, as well as gifted with the special understanding of it, to make a



SCREEN—"OLD ENGLISH" DESIGN

that in rooms where they have been given perhaps two or three strips of antique leather, or one or two chair seats as a motif, (no more of the antique being obtainable,) they have filled out the necessary quantity for the entire room or the whole assemblage of furniture so cleverly that it is impossible for the eye of

lifework of this art-craft of tooling and decorating leather, but that the work is still done just as it was centuries ago, with the same designs, coloring and spirit, was demonstrated by the exhibits made at the exhibitions of the Architectural League of New York, and other cities by the association of artists and



SCREEN—"OLD FLEMISH" DESIGN

craftsmen, known as "Baisden-Bragdon-Webb Company," who also display at their beautiful and artistic show rooms, at No. 13 West 30th Street, New York, a collection of examples of their work that has commanded the admiration and endorsement of the highest and most capable critics among architects, decorators and the cultured public. All

the work executed by these artists is done to order by contract. They are intensely devoted to their work for the art's sake, and have never failed to produce or reproduce entirely satisfactory results. They invite inspection of their work and correspondence; will give estimates and make samples to ensure the satisfaction of their clients without charge, and will

Tooled Leather

send as many full sized examples of their beautiful leathers for inspection as may be necessary to convey a thorough conception of the work.

The illustrations of this article are made from the work of the Baisden-Bragdon-Webb Company and while the description of the coloring of these specific objects, conveys comparatively, inadequately an idea of the richness and beauty of their softly modulated and intermingled tones, it serves to indicate but one of the many treatments and handlings of which each design is capable. The work was all executed for orders and therefore to harmonize with the atmosphere of the rooms where they were to be used.

Screen—"Renaissance" Design.—On a ground of rich, golden brown, illuminated, the tooled design is worked out in rich but subdued, lustrous golds and delicate suggestion of colors, while the fruits and flowers are done in the effects of Roman enamels, glazed to a wonderful depth and softness of effect.

A Table Mat: Hand Carved and Tooled Design.—The design being carved and tooled on the natural color of the hide is merely glazed with tones to enrich its tan and brown effects, while the surrounding ground of leather is oil dyed in a dull, bluish green.

A Round Table Mat: Hand Tooled and Burnished Effects.—On a heavily grained leather, the ground is a deep, rich brown and the design, worked up in rich, dull golds, overlays a ground of deep, illuminated green. These mats are made to order for all size and shape tables or desks and, of course, in color schemes to suit the requirements.

Screen—"Old English" Design.—On a ground

of mottled green, illuminated by being laid over pure silver leaf, the main design is worked out in great variety of tooling in antique bronzed gold while the foliage and flowers are done in olives, dull reds and blues and oxidized silver, having in many places the effect of Byzantine enamels, on copper, and infinitely rich without garishness.

Screen—"Old Flemish" Design.—On a ground of mottled, quiet, old gold the main design is worked up in rich golds and browns and the fruits in the cornucopias etc., are done in shades of greens and dull reds.

All these decorative leathers vary in color scheme and effects produced as well as in design, from the richest designs all over the leather, down to simple lines of bordering etc., and from the dullest, most antique effects of the old Spanish and Flemish leathers up to the rich and sometimes almost opulent colorings demanded by present day decorative schemes, but always there is the softening influence of the glazings, the tonings and the art that makes them perfect. Besides the hand tooled and carved leathers the Baisden-Bragdon-Webb Company execute many orders for the hand painted leathers of the Spanish, Vernis Martin and Watteau type which are greatly admired by art lovers and have the stamp of approval of the best known critics. They are generally done on gold grounds, more or less dull, and sometimes the ground is plain and again it is covered entirely over with a tooling that gives a diaper effect in the open spaces where the design is not painted.



Cliff on the Nile

AN INTERESTING EXAMPLE OF SEWAGE DISPOSAL AT ESSEX FELLS, N. J.

BY ALBERT PRIESTMAN

IN a previous issue we spoke of the dependence which of necessity must be placed upon the life processes of bacteria, for the complete disposal of polluting matters in sewage, and the care which should be exercised in the design, construction, and operation of sewage works, for complying with the conditions governing microbic action.

A small plant for the purification of sewage at Essex Fells, N. J., affords an interesting and useful example of a satisfactory and economical method of treatment, and of the application of the knowledge which has been gained during the past ten years in relation to this important subject.

Essex Fells is one of the most picturesque of the many charming residential districts in New Jersey populated chiefly by the families of those whose businesses are in New York City.

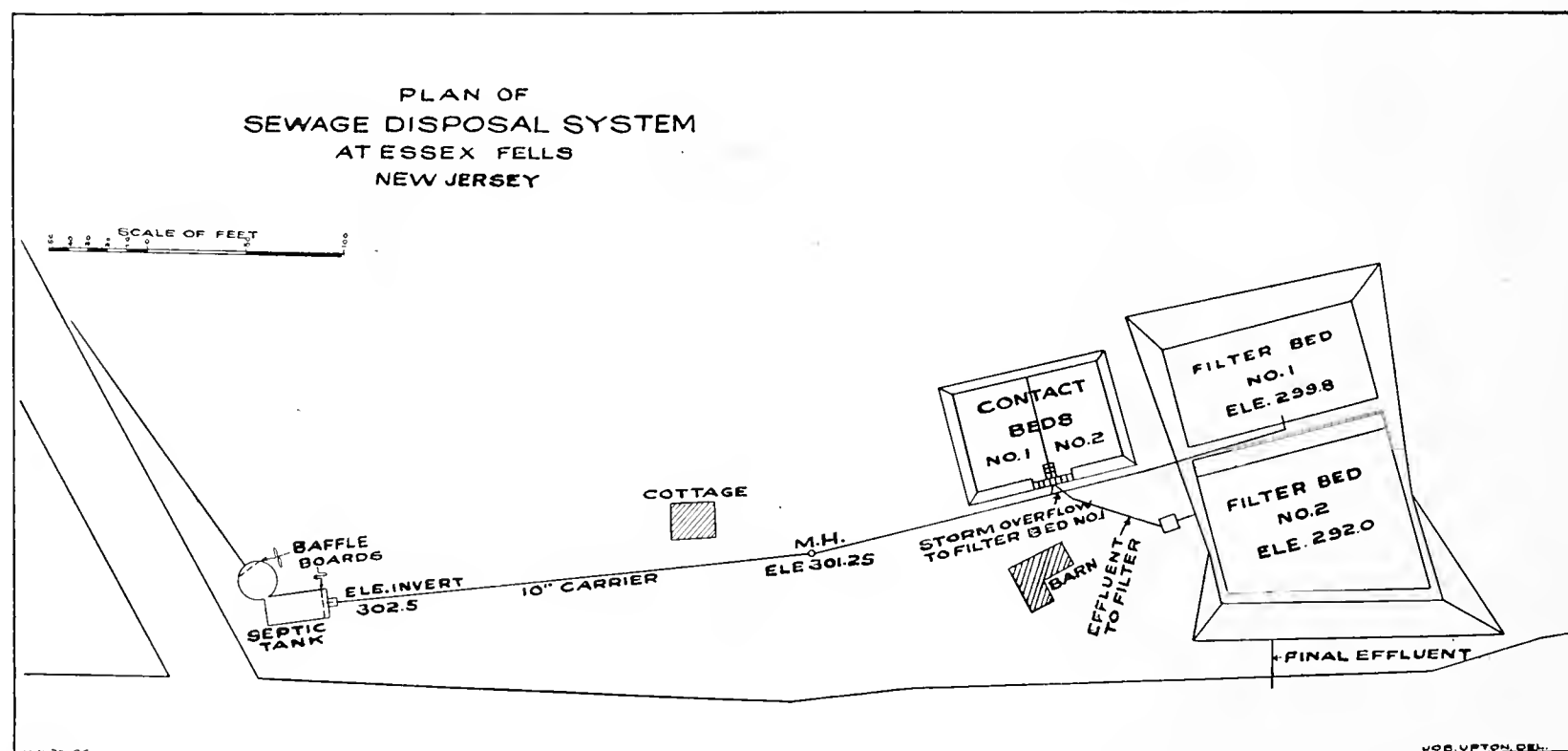
About 1895 far seeing capitalists purchased upwards of fourteen hundred acres of beautifully wooded country within a mile of the village of Caldwell in Essex County, and 350 feet above tide water.

To-day, thanks to the excellent judgment of landscape gardeners, civil engineers and architects, the "well-to-do" make their homes in one of the most delightful spots which can well be imagined for those who appreciate country life and its many outdoor pursuits.

An abundant supply of excellent drinking water

from artesian wells, accounts in no small measure for the health which apparently is universally enjoyed by the inhabitants of Essex Fells, but much is to be credited to the complete system of sewerage which insures that house wastes do not pass to cesspools to poison the ground and atmosphere, but readily gravitate to, and are satisfactorily disposed of, at purification works.

The original sewage disposal plant was designed in accordance with the best practice in vogue at the date of installation. It consisted of a circular grit chamber 18 feet in diameter and 11 feet in depth, into which the sewage gravitated and in which the heavier matters were deposited. From this chamber the sewage passed into a rectangular chamber 30 feet in length by 15 feet in width, in which it collected to a depth of 8 feet. At the further end of this chamber was a "Field" siphon. This make of siphon was invented by Rodgers Field of England, nearly thirty years ago. The principle under which it operates is that of the exhaustion of air from the long leg of the siphon, by liquid falling through it and which thus entrains the air so that a partial vacuum is formed which sets up siphonic action. The liquid is then driven up the short leg and down the long leg by atmospheric pressure until the contents of the tank or reservoir have been withdrawn to the level of the mouth of the siphon, when the air enters and the



Plan of Sewage Disposal Plant, Showing Preliminary Treatment Tanks, Contact Mineralizing Beds, and Sand Filters

An Interesting Example of Sewage Disposal



“Contact” Mineralizing Beds Automatically Operated by the Merritt Air-lock System

vacuum is broken. There are to-day siphons which are more positive in their action, but the “Field” has in the past, and is still demonstrating in many places the utility of devices for controlling the flow of sewage, which are free from moving parts, require no oiling, and are not subject to wear. In its use for the operation of the plant we are describing this siphon has for eight years without intermission, automatically discharged the contents of the dosing tank, passing intermittent doses through a 10-inch carrier to one or other of two filters composed of coarse sand found on the property and placed in position five feet in depth, well underdrained and enclosed, and held in place by earth banks. These filter beds were constructed at two levels. The upper bed had an area of somewhat less than one-eighth, and the lower one slightly less than one-sixth of one acre. These beds were probably assumed to be capable of handling upward of 20,000 gallons of crude sewage per day, judging by the dimensions of the dosing tank.

Sluice gates were provided so that the flow might be changed over from one filter to the other, or so that the liquid contents of the upper bed could be passed, if desired, to the surface of the lower one. The underdrains discharge into a small stream traversing private gardens and which it is important should be as free from contamination as possible.

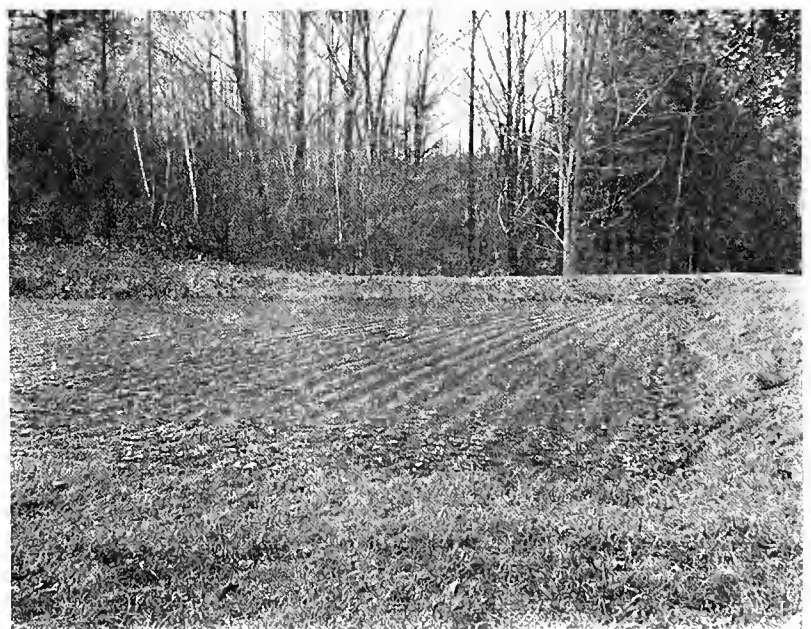
The purpose of this first arrangement was to secure purification of crude sewage by simple subsidence through sand. The large volume collected for each dose in comparison with the small filter bed area, indicates that the designing engineer who was originally employed relied too much upon straining the sewage and too little upon its bacterial oxidation in sand sufficiently supplied with air.

At first when the volume of sewage was small, good results were obtainable. The sewage freed from its heaviest solids by deposit in the grit chamber,

was flushed over the surface of the sand filters, where the matters in suspension were collected and periodically raked off and buried. Those matters in solution, which it should be mentioned form much the greater part of the organic matters in sewage, passed into the sand where they adhered to the particles by “mass action,” allowing the water with which sewage is mixed, to pass into the underdrains well purified. Later when the population of the district had increased, necessitating a larger volume of sewage to be treated, the favorable conditions governing the successful use of sand filters as the only means of purifying sewage water, no longer existed, and despite constant manual attention, it was found impossible to prevent an accumulation of impurities in the sand which choked many of the small passageways, causing the filter beds to become water logged, that is to say, water was held up in the sand by capillarity, long after it should have drained away and air should have taken its place. Hence, the masses of sand became what is known as “sewage sick” and little or no oxidation was possible.

Like experience has been frequent in connection with similar plants, and much money has been spent in providing additional filter beds, when as originally constructed they would to-day have been effective, if those who designed works ten years ago had enjoyed the knowledge which is now held in regard to this subject.

In the case to which this paper has reference, sanitary engineers who were called into consultation decided not to increase the number and area of sand filters, thus merely postponing the time when a further extension would be necessary, and which would further increase the labor account for attention to the surfaces of the sand beds, but instead to adopt preliminary methods in common use in Europe, which



Bed of Sand Five Feet in Depth, formerly Relied upon for Purifying Crude Sewage. Now Employed for Filtering Oxidized Sewage Water

by a natural process (without recourse to chemicals) effect the mineralization of the organic impurities in the sewage water previous to its passage into the sand. It was also determined to reduce the cost of maintenance to a minimum as well as insure certainty of action by taking advantage of the latest developments in automatic appliances. The type of oxidizing or mineralizing beds selected was that operated under what is generally known as the "contact" system. These are water tight reservoirs holding broken stone or other suitable material, ranging in size from $\frac{1}{8}$ inch to 1 inch in diameter and in which the sewage collects and then stands at rest, allowing time for each particle of impurity in the sewage water to gravitate and adhere to the piece of stone nearest to it, just as a chip of wood will gravitate and adhere to the side of a boat at rest in calm water. Thus when later the outlet at the bottom of this reservoir is opened and the outflow of the liquid contents is regulated so that it does not drain away too rapidly, the organic matters to be mineralized will become separated from the water by adherence to the pieces of stone, the surfaces of which are inhabited by millions of health preserving bacteria. These micro-organisms in the presence of the air which occupies the space vacated by the water, consume and thus change poisonous matters into harmless mineral salts. It is important that the organic matters entering into the interstices of the broken stone shall be many thousands of times smaller than the pieces of stone of which the contact bed is composed.

As much as 25 per cent of polluting matters in sewage being solids in suspension, it follows that some means must be adopted for dissolving as large a proportion of these as is possible and for breaking down into minute particles such as are allowed to pass to coarse grain filters. Consequently, the construction of two contact beds at Essex Fells, each measuring 35' x 50' x 3' in depth, was carried out in conjunction with what was comparatively but a slight change in the structure of the dosing tank, but which change brought about a very radical difference in the use of this tank. A deep baffle-board placed across the inlet to the grit chamber above described, and another across the outlet end of the rectangular tank with a weir over which sewage gravitates, instead of being withdrawn by the Field siphon, quickly converted a dosing tank into what is now known as a "septic" or



"Contact" Mineralizing Beds in their Completed Form

"resolution tank," that is to say, a liquid holding reservoir, in which the whole or a part of one day's flow is held, so that anaerobic bacteria, which liquefy and gasify organic solids, may be utilized, and for this purpose are supplied with food as the sewage slowly passes from inlet to outlet. It is more than ten years since Cameron of England, demonstrated by means of his famous Exeter tanks, the practical usefulness of septic as compared with chemical anti-septic methods of sewage treatment. Extravagant claims were at first made, so that many erroneously believed that the use of such tanks meant "sewage disposal made easy," while others disbelieved in their usefulness, and instead held faith in the full efficacy of the sand filter. Time has however shown that while both methods are good they are insufficient alone for present day requirements, and indeed that as in the particular plant which is the subject of this paper, (if constant manual attention is to be avoided,) coarse grain mineralizing beds are relatively of equal, if not of more importance in combination with the other two methods, than is the third leg of a three-legged stool. In other words, there are three stages in sewage treatment:

1. The preliminary treatment of matters in suspension.
2. The intermediary method of oxidizing or mineralizing organic matters.
3. The final process of clarification of the sewage water from the mineral "ash," as well as of further bacterial purification.

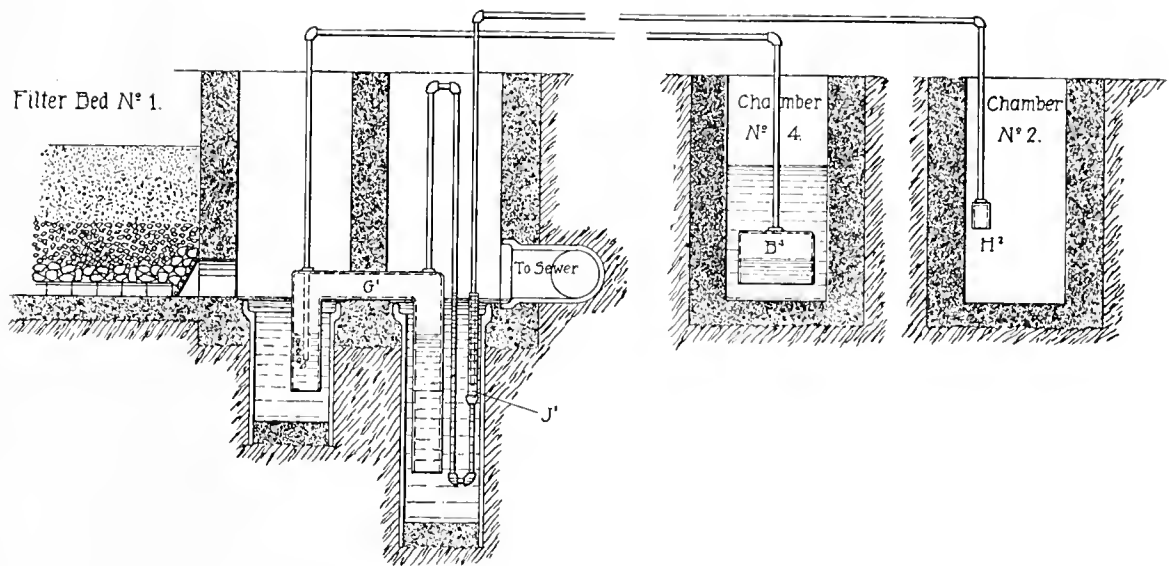
The last process, however, may generally be left to those who are responsible for seeing that water filtration precedes the delivery to the consumer of any drinking water taken from districts which are not thoroughly policed and guarded from every sort of pollution besides that of sewage.

An Interesting Example of Sewage Disposal

As the Essex Fells plant now employs each of these three stages, it may be of interest to the reader that we should describe in some detail the precise operation, as well as explain the action by which satisfactory results are obtained automatically. For although different local conditions may vary the particular manner in which the forces of nature should be harnessed, the laws governing these forces are the same all the world over.

Entering the septic tank, the sewage is deflected downwards by means of a baffle-board. This is because more active fermentation by anaerobic bacteria will take place if air is excluded as far as possible from mixing with the sewage in this tank, and a larger percentage of solids will in consequence be liquefied or pass off in the form of marsh gas, carbon dioxide, hydrogen and nitrogen. The conversion of these solids into gases is also of distinct importance in connection with the liquefaction of other solids. Solids unless intermingled with gases are as a rule heavier than the sewage water, and naturally therefore gravitate to the bottom of the tank. Here they are attacked by bacteria and gases are formed which cause the solids in which they are generated to become buoyant and to rise and float on the surface until these gases have been liberated to atmosphere, when they again sink to the bottom, where further gases are formed and the process is repeated. In their vertical travel they are further subjected to the action of liquefying bacteria, and the result is that not only is a large percentage of the suspended solids dissolved, but those which are not are nevertheless broken down into fine particles so that they are more readily treated subsequently in the mineralizing beds. The writer is acquainted with an engineer who counted a large mass of solids 18 inches square rise and sink seventeen times in two hours, by which time the mass was completely broken down and a piece of lemon peel, by which it had been identified, sank out of sight.

The travel of the solids in suspension is therefore principally a vertical one, but the weir formation at the outlet end of the tank creates a slow even movement of the entire contents of the tank towards the outlet, the rate of flow being in accordance with the cross sectional measurements of the tank, and the varying rates at which the sewage enters. A baffle-board at the outlet end reaching above and below the water level holds the floating solids from passing over the weir, so that the effluent from the tank contains only the finer solids in suspension in addition to



Section through Filter Bed

the solids in solution. A ten inch carrier conveys the septic sewage to a distributing chamber constructed at the entrance to two contact beds. It is here that a very ingenious device is employed, which like the Field siphon is automatic, and employs no moving parts. In other respects, however, it is dissimilar, inasmuch as it controls the flow without absorbing fall and is operated by the injection of air into specially shaped passageways in a positive manner, by the flow of the sewage. By this device each bed is filled to a depth of three feet. Then the inlet to one bed closes and that to the other opens. After a definite time the outlet from the bed which has been filled opens to permit of the drainage of the filtrate and remains open until a few moments previous to the time when the bed again commences to refill. This is known as the air-lock method.

The apparatus is made up of a combination of air bells and inverted U-shaped iron passageways, ingeniously arranged so that the flow of sewage may be controlled in a great many different ways according to the particular requirements of each sewage plant. The action at Essex Fells is as follows:

Sewage passes through an open inlet into channel ways formed of fine cinders placed on the top of the broken stone, and through which the sewage percolates into the broken stone beneath. This formation of distributing channels is specially useful in intercepting particles in suspension which pass from the tanks. The outlet to the filter bed has been previously closed so that the sewage steadily rises in level throughout the filtering material, until it has reached a level which permits it to flow into a small chamber in which are three air bells. As the liquid rises in level these bells become submerged and the air contents of the first bell is forced through an air pipe into the outlet passageway of the adjoining filter bed, which is thus air-locked. The second air bell acted upon in a similar manner, forces out water from a U-shaped pipe which being connected with the inlet of the adjoining bed, allows the confined air,

which has held this inlet closed, to be released and the adjoining bed then commences to fill. The third air bell forces air into the inlet through which the bed has been filled and closes it. The sewage then remains at rest amongst the broken stone to which the organic matters gravitate and adhere. Meanwhile a second chamber has been slowly filling with the filtered sewage water. When a definite time has elapsed, and the water has risen to a certain level, pressure acts upon the contents of a fourth air bell which displaces from a U-shaped pipe water which has held the outlet closed during the periods of filling and resting full of the first filter bed. The confined air is thus released and the water flows out from the bed, freed from organic matters, spreads over the surface of the sand filter and gradually subsides through the sand passing into the underdrains and out to the stream clear, sparkling and odorless. While this last process is being carried out the second contact bed is filling, and later, precisely similar movements to those we have just described take place in the chambers of that bed.

The principle upon which this method of automatic operation is based was first worked out in England, but necessity, which is frequently the mother of invention, has resulted in its application in this country upon a more workable scale, and to the decided advantage of those who are responsible for the important feature of regularity of operation in the treatment of sewage.

It will be seen that the first method applied at Essex Fells which proved inadequate, was that of automatically spreading crude sewage over an area of sand so that it might be purified by simple subsidence through the sand, and that the present method is to mineralize the sewage, with the aid of an automatic device, after preparation for this process has taken place by preliminary fermentation in a suitably constructed tank, and to make use of the sand filter,

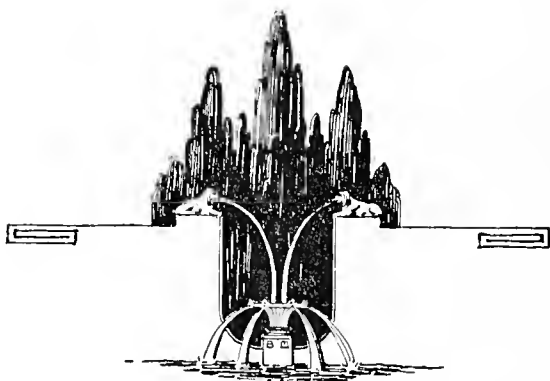
not for dealing with organic matters in sewage, but instead for the clarification of oxidized sewage water.

The previous method necessitated that the grit chamber be frequently cleaned out, which operation was odorous and distinctly objectionable. As the volume of sewage increased the surfaces of the sand filters continually needed raking, and the beds were not sufficiently aerated to effect satisfactory sewage purification.

By the present method the suspended matters remain out of sight, and a large part of them is liquefied and gasified. Should it become necessary in the future to dispose of an accumulation of matters which are not removed by anaerobic action, these can be carried by gravity to the upper sandbed where the water which forms 90 per cent of such accumulation, will drain away, and when the residue can then readily be handled.

The use of the present combination of processes requires less area than the former method (if the disused upper sandbed is disregarded), while it is capable of taking care of the continually increasing volume of sewage for many years to come. It is also more automatic in its operation, seeing that it is not necessary to manipulate any valves by hand, except at infrequent intervals.

In claiming the reader's attention to the facts stated above, we would emphasize the importance of bearing in mind that in the treatment of sewage while the difference in the character of sewage and of local conditions and requirements renders it impossible to point to any one method or combination of methods as a "cure-all" it is nevertheless true that whether it be in respect of the treatment of sewage from a single residence or of that of a large city, the same general laws apply, governing the most successful utilization of the life processes of micro-organisms, "the important, almost the only agents of universal hygiene."

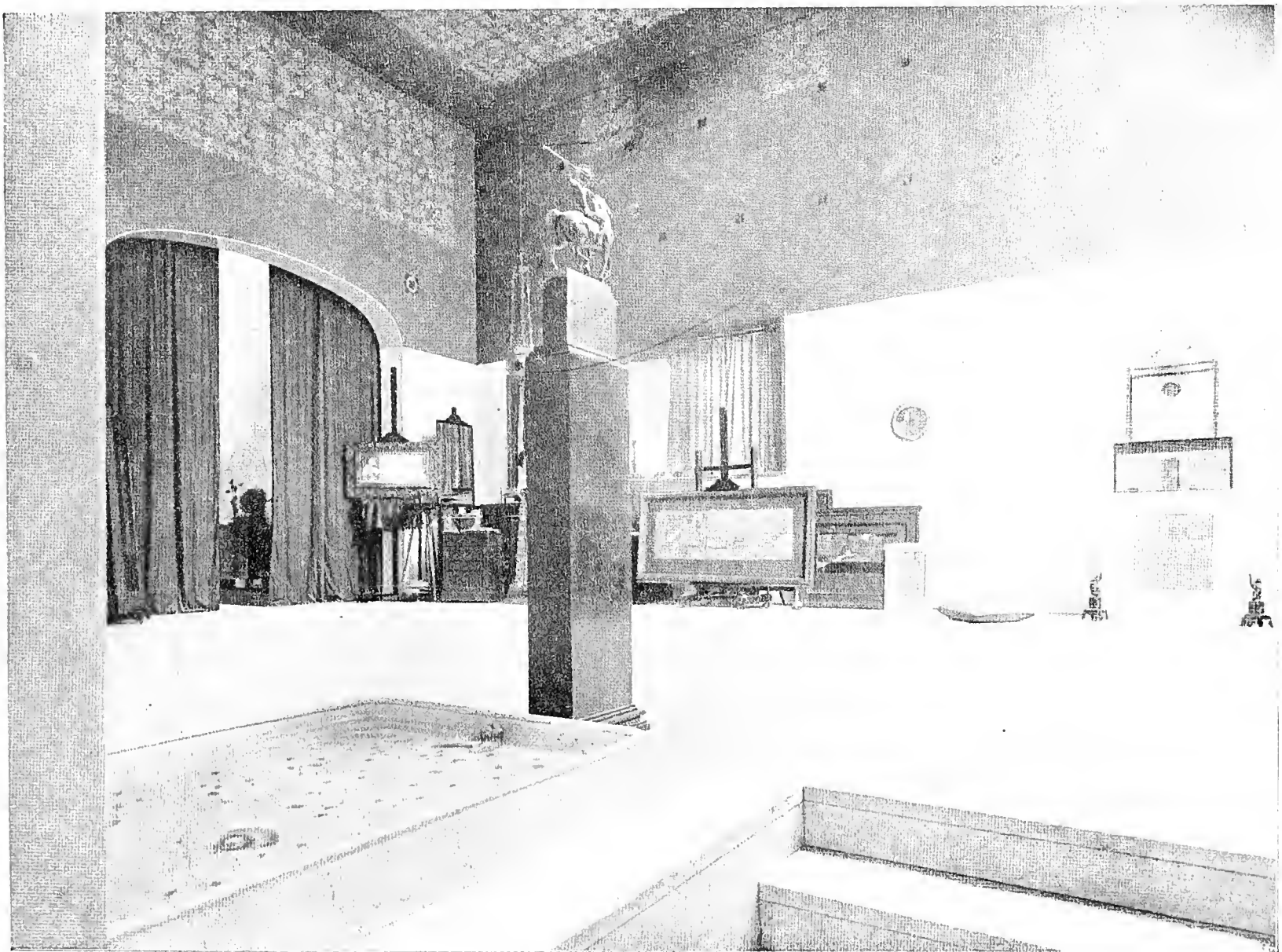


THE HOUSE OF A SYMBOLIST

BY WOLFRAM WALDSCHMIDT

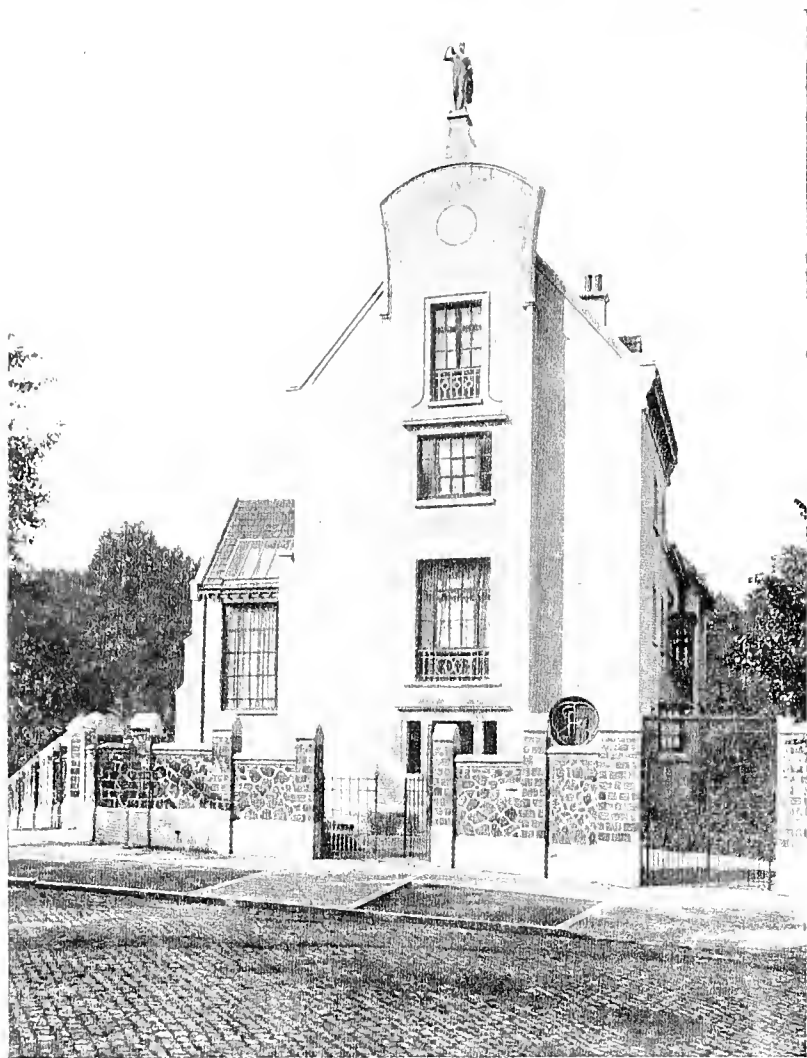
A MAN with cultivated tastes is scarcely to be envied. Every little defect in style—whether it has to do with works of art in the narrower sense of the word or in the more commonplace surroundings of his daily life—gives him almost physical pain. In a room for example where the Philistine will idle comfortably the æsthete feels himself ill at ease: the stock pattern decoration of the sofa, the rose design of the tapestry, the purse-proud gilded clock, all oppress him keenly, the bright colors of the chromo on the wall hurt him, the gaudily gilded carving of the table makes him nervous, and the outlandish design of the chandelier drives him into sheer desperation. The artist at times feels himself wholly oppressed by his gross surroundings. It is not possible for him to work if he is continually forced to cast his eyes on a bronzed plaster jar or a big paper fan. Gladly, therefore, does he furnish for himself an artistic paradise

into which no discord of the barbarous outer world can force itself, and places about him treasures of art which accord with his own rare taste. Such surroundings naturally respond to the style of his own paintings or sculptures. The pre-Raphaelite Rossetti fitted out his gloomy, ivy-grown dwelling with old chests, bronze lustres, crucifixes, Oriental vases and exotic flowers, and the picturesque bric-a-brac of his chambers blends with the background of his mystical female portraits; Whistler, the creator of the *princesse du pays de la porcelaine*, turned his house into a museum of works of Japanese art; Lenbach's portraits, with their flavor of the old masters, look as if they were painted solely to decorate the artist's rooms, those rooms shrouded in half light and shade, and adorned with old carpets and heavy Renaissance ceilings. Stuck also has carried over into the furnishing of his home the strong antique style of his



THE STUDIO

House and Garden



THE HOUSE

pictures. The same hand which chooses and discards the lines and colors of a picture has directed also the furnishing of the studio.

But no one has set his dwelling so perfectly in harmony with his paintings as the most refined symbolist of our time, the Belgian, Fernand Khnopff.

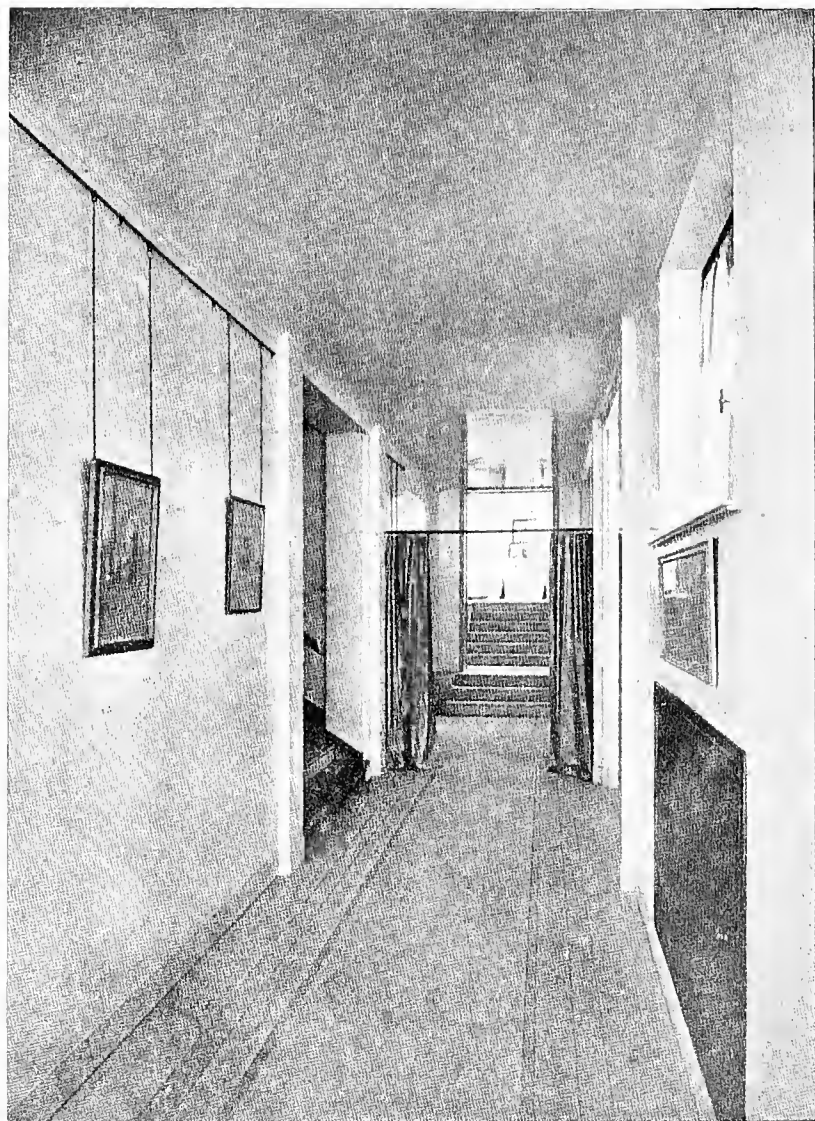
A visit to his house in Brussels gave me the first really complete understanding of his art.

Everyone knows Khnopff's work: those rare harmonies in pale colors, slender women with melancholy features, fascinating heads, often maliciously cropped by the picture frame, whose eyes sometimes gaze coldly like those of Medusa, sometimes unfathomably Sphinx like, whose terrible lips now seem of stone and again distorted to hysterical laughter; round about such visages, all kinds of ancient and precious articles are grouped by a highly refined taste. One could believe that the artist amused himself in a purposeless toying with pretty things. As a matter of fact he paints over and over only the inventory of his house, which he himself has conjured up: busts with mask-like aspect, fragile candelabra, curtains hanging from thin golden rods between which vistas open away into marble white halls. His pictures not infrequently make the impression of a whimsical section out of the artistic whole which surrounds him and reflect his ideas and his dream like a magic mirror. The background of the "Ar-

onslie" gives as exact an impression of a Khnopff interior as if a camera had been set up in some corner of his studio or passageway.

The artist lives in the last house of a lonely street close by the beautiful trees of the Bois de la Cambre. Over the black door, which seems to shut before an unfathomable mystery, stands an inscription whose obscure meaning I was at first unable to explain, *Passé-Futur*. I thought I had gone astray, for the house had no number, or perhaps the owner was travelling. All the windows are tightly closed by curtains and no sound comes from inside; but an old servant appears and lets me in without a word, and at the same instant I think I hear a few musical chords which die away as if into the distance. My surprise is immediate. Instead of being in a "best room" I find myself in a little apartment with dazzling white bare walls and only a bayberry tree in the corner. I think of a Burne-Jones picture and my expectation is stretched to the utmost.

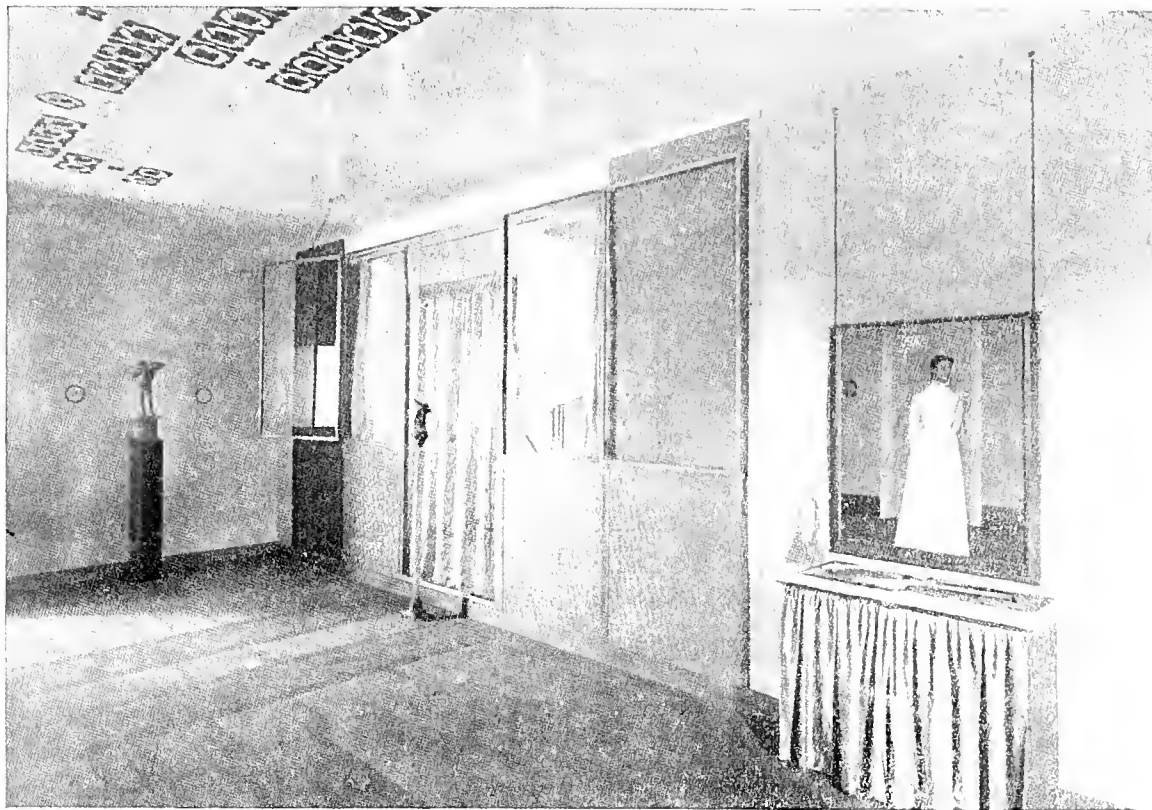
Fernand Khnopff does not make the impression of a man of four dimensions. His appearance has nothing striking. He is a man of the world, of conventional manner and perfect French politeness. He offers to act as our guide, and now comes wonder upon wonder. Has Maeterlinck's fiction come to



THE ENTRANCE HALL

The House of a Symbolist

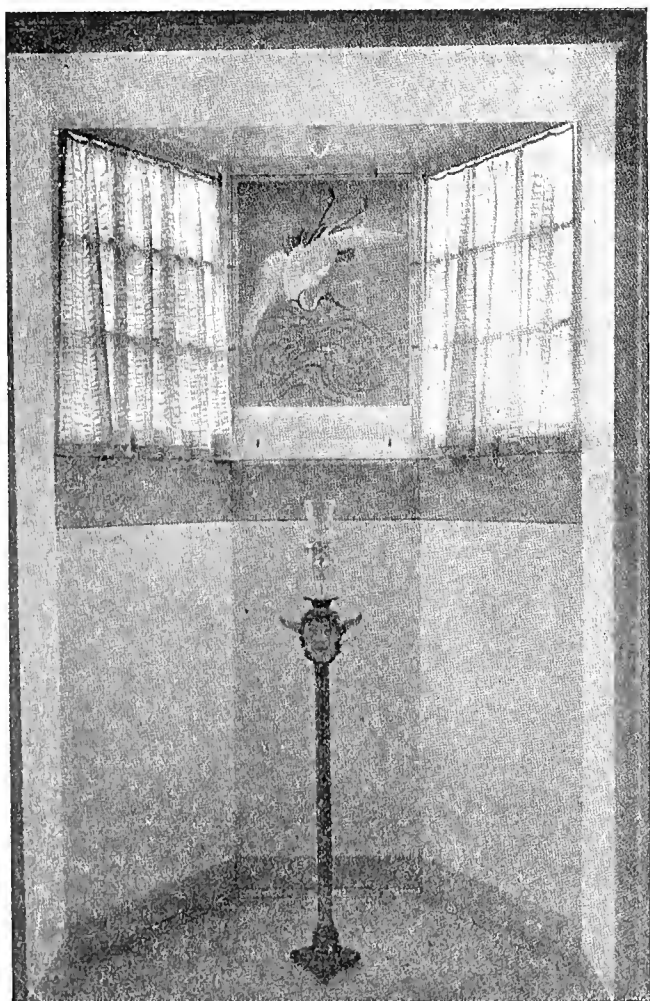
reality? Have I gotten into that marble castle where the seven princesses sleep enchanted? There is an endless passageway with deep perspective into a distant room. There are stairs leading upwards and backwards, and windows out of which one looks into a farther outlying drawing-room. Everything is tuned to pale epicurean tones. The walls, the ceilings and the floor, glare in spotless white, the curtains which divide the chambers here and there are of a silky bleached blue, dull gold ornaments are distributed with a sparing hand, and flowers stand on shelves in Venetian or crystal glasses,—but not fresh blossoms, rather dull colored roses of faded appearance. Even the light is not that of sober day, but artificial, mystical and subdued, for the windows are screened with semi-transparent veils through which one sees the moving of the tree tops outside only like an indefinite magical swaying to and fro. "It is before such a back-



THE DRAWING-ROOM

ground," the artist remarks, "that I prefer to place my models." Real, plastic forms against an indistinct, even unreal, background.

Sketches, etchings, and paintings form the wall decorations, which are held in ivory colored frames and hung by golden chains. It is the master's own work—for everything here is by his hand—which attains its full effect only in the setting of such an interior. In the studio, and so placed that one can see it almost everywhere, is that remarkable head with one wing known through so many pictures, which has come almost to be the signature of the artist. In England Khnopff found the model which realized his type of womanly beauty. He draws his style from the English pre-Raphaelites, and it was also in England that he saw that head of Hypnos which most visitors in the British Museum certainly pass by unconsciously but which, for him, had a mysterious attraction. He has copied the bronze work in marble admirably to go with the white clean character of his rooms. One seems to take it for granted that Khnopff is a perfect artist, that he is fond of such works of art for their delicate forms and coloring, perhaps also because they awaken dim feelings and memories of long dead cultures. But his own attitude is not that. "I wish," he said, "that each thing should have a certain inner meaning." A wing was accidentally broken off the head of his Hypnos; to Khnopff that stands for a symbol of maimed striving, the feeling of dependence, and it is no soft dreams that this god of sleep brings: his lineaments are cruel, the empty eye sockets glow at night with an artificial fire and a dry bundle of brush wood is stuck behind the picture,—bizarre, but symbolically significant.



THE BLUE NICHE

House and Garden

As the sensitive eye of the modern has grown weary of the gaudy restless color scheme, so also does his soul shun the strong excitements and gives itself over rather to a gentle resignation. Mournful contemplation of the fading of all beauty gives the ground tone which is repeated by the cabalistic and astrological circles and designs on wall and ceiling, by the sickly flowers at the window and the monotonous purling of the fountain. Thin streams ripple out between two rose colored mussels at one side of the atelier and in the marble basin drive the fallen flower petals around, picturing in the whirling motion of the water rare patterns whose continual dissolving and reuniting one could gaze at as in a dream and therewith forget the hours. The gurgle of the fountain makes the silence in the cool halls audible. One catches the echo of his own words as if they were repeated by invisible lips and starts back with a shock when he suddenly espies his own face in the mirror between two masks of marble. Here is nothing but enigma, questions without answers, until the imagination is bewildered and one thinks that everything is only a dream. My host finally takes me—and with every step I catch some picturesque vista—up into the Holy of Holies, a room of twilight and pale blue and dull gold, which is exclusively set apart for reverie. Here, like an altar, might have stood the triptych on which the artist is already working and whose central portion symbolically shadows forth the frankincense.

Two golden rings are fastened on one of the walls. "They contain," explained Khnopff, "the names of the two artists whom I revere the most, Edward Burne-Jones and Gustave Moreau." One of the former's sketches hangs here, a present from the great pre-Raphaelite, and in connection with Moreau I called to mind a painting of Khnopff's in the

studio which was almost an obeisance to the Parisian hermit and looked as if it had been put together entirely with precious stones. It represents St. Anthony, after Flaubert, as temptation comes to him in the form of a woman with child-like innocent expression and tries to entice the inhabitant of the desert by offering him fabulous riches.

"Will you have the shield of Dgian-ben-Dgian, the builder of the Pyramids? I have treasures shut up in galleries where you could lose yourself as in a forest. I have summer palaces of bamboo reeds and winter palaces of black marble. . . . Ah! if you only would."

Finally we visit the garden. Round about the house grow flowers with exotic blooms, as they appear in the backgrounds of the old fourteenth century masters, the portraits of a Domenico Veneziano or a Pisanello; and behind the house a broad expanse of lawn is shut in by a breast high parapet. No other house is visible from here and the view falls on the Bois de la Cambre as upon an immeasurable primeval forest.

I take my leave. The black door shuts behind me, and an unbroken silence reigns as before. Had I only dreamed? My eyes fall on the inscription: *Passé-Futur*. Its meaning is clear to me now for the mystery of Khnopff's art has revealed itself. Our life lies in the past, our longings in the future, there is no present, but that which we call existence is made up only of memories and hopes. The instant is fleeting, it is and is no more, our business, our words are matters of indifference, only the dreams are true and everlasting and reality is a passing shadow.

I had no more eyes for Brussels. The turnouts of the Bois, the cafés of the boulevards, the banalities of the Wiertz museum, everything paled at the thought of that artificial paradise in which I had been permitted to pass a single hour.—*Dekorative Kunst*.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—III

BY FREDERICK W. KELSEY*

(Continued from the July Number of *House and Garden*)

THE matter as to financing the park project was a troublesome proposition to determine. The precedents and experiences of very many park undertakings, both in this country and in Europe, were carefully looked into. Almost every scheme of providing for the cost of park lands and the improvements was considered. They included direct assessments on contiguous property in full or in part; partial assessment on adjacent lands; and for the entire cost being provided in the general tax

levy upon the whole district or municipality. Each appeared to have advantages against other more or less potent disadvantages. Direct assessments were found to have been cumbersome, costly and unsatisfactory, and in many places difficult, and not infrequently impossible, to collect. This was due to the fact that every public park, as to location, size, property environment, and other conditions determining assessable benefits on adjacent property, is a law unto itself. No two, in these respects,

*Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

The First County Park System in America—III

are alike; hence no uniform system of awarding damages and assessing benefits as obtains, for instance, in the case of municipal street openings, is possible.

This, of necessity, makes confusion and uncertainty in the legal proceedings, and gives an almost unlimited opportunity and exceedingly broad field for never-ending litigation to "those who won't pay." Then, too, as every park is different in size, topography, and the other conditions noted, the task of fixing with comparative exactness and equity the district lines within which an assessment for park benefits should be levied, becomes the more difficult the more study is given to the solution of the problem.

Shall the park belt benefits extend 100 feet, 1,000 feet; or over the whole municipality or county wherein the park or parks are located? This becomes the troublesome question.

Against Direct Assessment. An attempted partial direct assessment for park lands on the lines as above indicated, tends to make confusion worse confounded. If the plan involves providing a portion of the cost by tax on the available ratables, on the principle that in a large park or system of parks the benefits inure to the whole community, why should not all the cost be thus provided? That is the almost invariable contention of objectors to a direct tax for special benefits.

As a matter of fact, these phases of objection to any plan of assessing benefits for the Essex County parks became so serious to the first commission that the conclusion was finally and reluctantly reached that the expense of acquiring, developing, and maintaining the parks of the system should be borne by the whole county by issuing county bonds, and through the tax levy. It was also decided that it was injudicious to attempt to provide any of the requisite funds for the parks by direct assessment on adjoining property. The park charter was accordingly drawn on these lines, and in these respects it at present remains.

As to Parkways. The precedents and conditions for providing for the cost of the parkways were entirely different. For this purpose existing boulevards, avenues, streets, or other public places where rights of way had already been secured, might be desirable in connecting the various parks



THE LAKE IN WEEQUAHIC PARK

into a system or chain of parks; or new rights of way might be indispensable for the same object. A parkway being of a definable width similar in many respects to any other avenue or street acquirement, the application of the principle of assessing benefits becomes a comparatively simple matter. This provision was, therefore, included in the second and sixth sections of the park law (of 1895), and the East Orange parkway has been laid out under the assessment-for-benefits plan therein provided. In the method prescribed for making parkways of existing avenues or streets, there were apparently no very intricate questions to be solved.

It was deemed advisable that the future commission should have the right, and it was provided, as it now has the right, to appropriate for a parkway any existing highway; but as the local municipal or county authorities already held possession under the right of eminent domain, the proviso (section 2 of the charter) makes it necessary to first have "the concurrence of the Common Council or other body having authority over highways" in all cases where a larger width of area for a parkway than the existing highway is required. The "care, custody and control" clause (the eighteenth section), which was for so many years the bone of contention over the efforts to make parkways of Park and Central Avenues, was intended to simplify, not to complicate the transfer and utilization of those avenues as fundamental parts of the park system.

Another question which the first commission found difficult to determine was as to the amount of the appropriation that should go into the report

House and Garden

and be provided for in the new law. Next to the matter of method in providing for the selection of the next commission, and of determining how the necessary funds for the undertaking should be obtained, this was considered of paramount importance. At first the amount suggested in our deliberations was \$1,000,000. This was soon increased by half a million. Later \$2,000,000 it was deemed should be the limit.

It may be a matter of interest for the reader to know that, so far as could be learned from the investigations made in 1894-5, the Essex County Park enterprise was, and, so far as I have since been able to learn still is, the initial county public park undertaking of this country. In the legal preparation of the charter there were, for this reason, so many novel and intricate questions involved that on January 28, on request of the counsel, John R. Emery, it was decided to employ Joseph Coult as associate counsel, "in the construction and provision of the bill to be presented to the Legislature."

Left to the People. The commissioners promptly decided that they would "trust the people on the issue." An amendment was at once prepared providing for a vote throughout the county at the next election, which was to occur April 9, (1895), with the ballots "For the park act" and "Against the park act." This draft of the amendment was immediately sent to Senator Ketcham, at Trenton. It was, without objection, added to the bill, and on February 26, the measure was passed in the Senate by a vote of 14 to 0. On the following day it was passed in the Assembly by a vote of 50 to 0—not a single vote having been recorded in either house against it.

The bill carried with it a direct appropriation, should it be approved by the people of the county, of \$2,500,000 of public funds. This large sum was to be expended as a board of five men to be appointed by the court should determine. The conditions for raising the money were arbitrary, indeed peremptory. The disposition of the funds was unrestricted and wholly discretionary with the board when appointed. The matter of appointment, too, was left entirely within the discretion of the Supreme Court official in naming the commission.

In view of all these conditions, that such a bill should pass without objection or a negative vote, called forth much comment. It has been stated by those conversant with such matters that the passage of that bill in view of the then existing circumstances—the amount of appropriation of public moneys, etc.—was one of the most remarkable and unique pieces of State legislation which up to that time had occurred.

In Governor Werts's message of January 8, 1895, appeared a complimentary reference to the park movement in Essex County, and to the work of the

commission thus far. He had also transmitted to the Legislature the commission's report after it had been sent to Judge Depue.

On the afternoon of April 19, 1895—the first commission met for the last time. The financial statement was then submitted and approved. The total expenditures, including architects' fees, \$2,372.13; counsel fees, \$450; printing and stationery, \$172.55; rent, secretary's salary, telephone, etc., and all incidentals were \$4,474.25, which amount had been received from the freeholders and the account closed. The board, by resolution, then authorized "all maps, plans, reports and other property turned over to the commissioners appointed April 18," and then adjourned *sine die*.

The record was made. The die was cast. The book was closed. Yet, as the people had voted for the parks and the way was at last open to secure them, the scene had shifted, and a larger book, with vastly greater possibilities, was opened.

A Change in the Current. As the rivulet becomes a stream, and the stream broadens into the river, the current moves on until the course is changed, or completely reversed. So the movement for the Essex County parks, from a small beginning, rapidly widened and deepened on its course, and although not directly obstructed, the current became entirely changed by the appointment of the second commission on April 18, 1895.

This commission then had everything a public board could possibly have in its favor: an extremely liberal charter, conferring ample authority, approved by almost unanimous action of the Legislature and by a large majority vote of the people of the county as well; a generous appropriation; and more, the good will and confidence of its constituency and the cordial support of public opinion throughout the State.

While the plans of the first commission were, during the early part of the year, maturing, the favorable comments and commendatory articles in the local papers were reflected in the press of other cities. The New York Tribune, Times, World, and Evening Post all had a good word for the Essex parks, during the month of January of that year, and before the new commission was appointed, had given a resume of the movement and of the friendly support extended it.

Scene of Action Shifted. The correspondence* gives a clear and correct reflex of the situation at that time. Immediately after the county vote was found to have given a large majority for the park bill, almost the entire field of activity for the parks and the pressure from political and special interests was at once transferred, and the scene of local action shifted to, the inner room of the court, or wherever the judge having the appointments to make could be found.

* See Mr. Kelsey's book, pp. 59-62.

The First County Park System in America—III

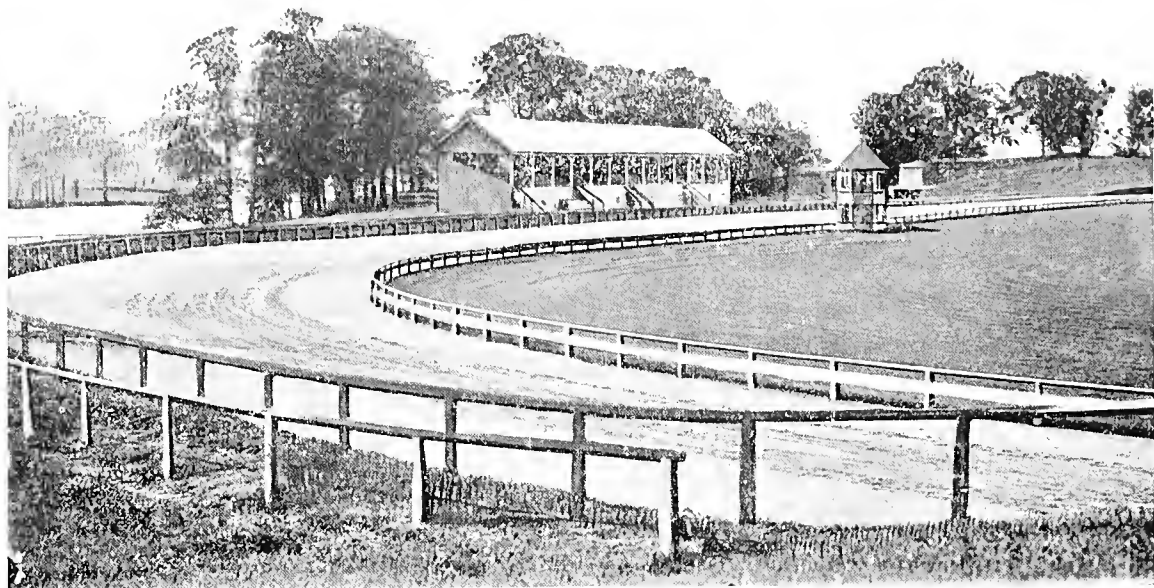
In most instances, where large and diversified interests are at stake and conflicting claims become a factor for adjudication, whether before a court, a legislative body or an executive official, things are not always what they seem, and the kaleidoscopic conditions of conclusion may be frequently shifted almost from day to day as the see-saw of contending influences and varying elements enter into the final disposition of the subject in hand.

The question then before the court was no exception to this rule. True, the judge, in announcing the new commission the morning of April 18, 1895, gave as quoted below some of the reasons that appealed to him for making the change against what was evidently the trend of public desire, and the conclusion left upon Mr. Ure's mind prior to the appointment that no change would be made. That presentment of the judge, however, gave no intimation of, nor made the slightest reference to, some of the most important and potential influences brought to bear upon him to make the changes as he did.

I have never doubted Judge Depue's sincerity in dealing as he did with the taxation-representation phase of the question, or that it was made to appear to him as desirable that the sectional or local representation principle should then be injected into the enterprise—although this very principle of sectionalism, as I have already indicated, occasioned the wreckage of the park enterprise for Newark in 1867-72; was largely responsible for the failure to materialize of the commendable efforts of the committee of the Newark Board of Trade in the same direction in 1892; has occasioned the failure of many public park enterprises all over the country; and was the very thing that the first commission had made every effort to prevent, and which, having been presented, was in reality one of the essential elements in the immediate indorsement of its plan by the public and the Legislature.

Reasons for Court's Action. Nor do I doubt that it had been forcibly represented to the judge that the better plan would be to reverse the divisional lines of representation from three from the county at large, as he had endeavored to establish in selecting the first commission, and give the majority in the board to Newark, as the portion of the county paying the larger proportion of the county tax.

Then again, from the view-point of the court at



TROTTING TRACK AT WEEQUAHIC PARK

the time and under the swirl of varying influences brought to bear upon the judge in selecting that board, may he not have been sincere in thinking that merely the qualifications of a successful manufacturer or man of business, and those of an energetic chairman of a State partisan committee of his own political predilections, might constitute the very elements of fitness for the responsible position of park making? As one having a mind with judicial tendencies and attainments, and who had evidently never given the subject of creating an extensive park system theretofore special attention, a generous thought may, I believe, be accorded this action as to its intention, whatever may have been its practical results.

But some of the "interviews on the part of the people of the county" were not directed to the question of geographical representation of the new commission, nor of taxation, nor of the conservative, or extravagant tendencies of any of the candidates who were then under consideration; but to other and decidedly different phases of the subject. There were \$2,500,000 of county funds to expend. "Who was to have charge of the handling of this great sum of money?" "Who was to control the patronage in this new and important Department of Parks?"

Subsequent events indicated, clearly enough, what these and other arguments and influences were which became potent factors in the final selection of a majority of the commission.

The unexpected had happened. The plan of laying out "the best park system that could be devised" for the whole county irrespective of local and sectional lines, which had been the keynote and the foundation structure of the work of the first commission, and the reason for its popular approval, had been by this act of the court—where the appointing power had been placed for the

express purpose of minimizing the chances of failure in the execution of the plan—completely reversed. And, in that enterprise, a new principle and prerogative was then and there established, with two-fifths of the board of new material, one new member an active and ambitious politician, both representing large corporation interests—men who had had nothing whatever to do with the formulative plans or the work of the first commission, and who were not conversant with the causes that had led to the popular success of the undertaking up to that time.

Former Policy Reversed. Whatever may have been the intentions of the court, this reversal of policy was the practical effect, as was conclusively shown at almost the first meeting of the new commission and has been more fully demonstrated since.

Two of these three commissioners, now placed in control of the board, who had just received their appointment and who then, for the first time, came into the park enterprise, all made and created, with the \$2,500,000 to expend, were lifelong “always to be depended upon” Republicans, and were directly installed as officers at the request of the court.

In this record of the park undertaking—the truth of which will stand long after all of us engaged in its work and development thus far shall have passed to the beyond—not wishing to do the memory of Judge Depue or any living person any injustice, I will here state, that, while the judge might not have intended by this action to usurp powers that did not rightfully or legally belong to him, or to the office he was then administering, I am just as firmly convinced that such was the fact.

The very first section of the law under which he was acting, “Chapter XCI., Laws of 1895,” distinctly provides that “every such board shall annually choose from among its members a president, vice-president and treasurer, and appoint a clerk or secretary, and such other officers and employes as it may deem necessary to carry out the purposes of this act.”

If that clause does not clearly enough leave the selection of officers solely as a prerogative of the board to determine, and with equal clearness leave only the selection of the commissioners with the court, what language could be employed to express such meaning? If the judge, under this law, could assume to determine and direct by an expressed “wish” or otherwise, who the officers should be, why could he not with equal right or authority decide who the secretary, counsel, or any other officer or employe should be?

I do not think that at the moment when the expression as to the judge’s wishes was made, or during the brief discussion that followed, any of the commissioners thought of the clause in the

charter above quoted. And I have also the generous disposition toward Judge Depue’s memory to believe that, in the extraordinary pressure brought to bear upon him regarding the appointments he had overlooked it or possibly may have never read it. There was, however, at least one of the commissioners present at that meeting who knew, without a shadow of doubt, that it certainly never had been the intention in framing that law or the preceding park act, to lodge with the presiding justice of the Essex Circuit of the Supreme Court any power whatever beyond naming the commissioners who were to be entrusted with the park undertaking. With that appointive power securely placed in the court by legislative edict, an officially expressed “wish” in such a matter as the selection also of officers; may, in the absence of counter-acting influences or advices, be construed, as it was intended to be and was in this instance construed, to have almost the force of a mandate. The effect of that action has had a great influence in shaping the affairs of the Park Commission down to the present time, and was one of the causes that a little later brought a sharp turn in the rapid-flowing current of Essex County park affairs.

The question as to who should be secretary of the new board was soon determined by the appointment of the former secretary, Alonzo Church. Then came the settlement of two questions, the solution of which practically constructed a dam across the heretofore straight and smooth course of the park movement, and effectually turned to one side, and almost back upon itself, the current, in an entirely reverse direction from that taken all through the work and life of the first commission.

Policy in Selecting Parks. In public matters, as in other affairs of life, there are certain general principles which with reasonable certainty foreshadow ultimate results, much as, under the application of the axiomatic rules of science, like causes produce like results. Anticipating that park making on a large scale might involve these principles, the first Park Commission had, as indicated in the preceding chapters, continuously dealt with the park system as an entity, hoping thereby to avoid the pitfalls of sectional differences, and by treating the proposition as a whole, thus to be in a position to better determine the probable limits of cost for “a system of parks in its entirety.”

Question of Policy. After the second commission had completed its organization, the question then before the board, briefly stated, was whether the pledge made by the first park commission in respect to the policy of establishing the park system should be carried out, or a new policy on other lines be inaugurated. The consideration and discussion of the subject went on for months. At almost every meeting it received attention.

The First County Park System in America—III



TENNIS COURTS—NORTH BRANCH BROOK PARK

Although free from personalities or acrimonious reflections, the arguments for and against the proposition stated were earnest and persistent.

Mr. D. Willis James. Among my acquaintances there was one for whose judgment I entertained the highest regard—Mr. D. Willis James. I had known of his philanthropic deeds, his kindly nature, his public spirit and withal exceptional judgment on large financial operations, and on matters pertaining to the carrying out of large undertakings. I met Mr. James at his summer place at Madison. Without mentioning the names of the commission or giving any intimation as to which side of the question any of them stood on, or the slightest inkling of my own views on the subject, I presented the matter to him precisely as it was then before the park board; stated the claims at issue, which had been put forward by each of the commissioners; explained to him the amount of the appropriation and that it was intended and was appropriated for a park system for the whole county, and set forth the plan that had up to that time been followed by those having the enterprise in charge. His reply was earnest, emphatic and directly to the point. It made a lasting impression upon my mind.

A Piecemeal Policy. "Do not make the mistake," he said, "of attempting to carry out any piecemeal policy in such an undertaking as that. It will cost you more than twice what you anticipate before you get through, and if you start that way you will never be through.

"In my judgment," he added, "there is but one way to proceed in an undertaking of that magnitude, and that is to have the whole scheme

laid out in advance before any commitments are made. In this way you can see the end from the beginning and at least approximately know at the start where you are coming out."

Early in July, I brought before the board the matter of encouraging gifts of park land, etc., from private owners, and the following statement was approved and appeared in most of the Essex County papers about that time:

"THE ESSEX COUNTY PARK COMMISSION,
"Newark, N. J., July 25, 1895.

"In order that Essex County may possess as elaborate a park system as possible, the Park Commission has thought it wise to invite the people to assist in increasing the area and attractions. This is the only commission in the United States where the park movement embraces an entire county, and the splendid possibilities which follow from such an almost unlimited choice of magnificent natural features make most desirable the hearty co-operation of the press and people in every portion of the county.

"The experience of other localities shows that park development has been materially assisted by liberal gifts of land and money, and in almost every community that park systems are a monument not only to the wise public policy but to private benefaction as well."

But further argument was useless. The work of the commission in establishing the lines and acquiring the land for the different parks was going on apace. The relative bearings that one park should have to another, or that any of those determined upon should have to the park system as a

whole, was lost sight of, or considered as "wholly secondary." Each park was treated as an entity, as though the plan for a unified system had never been under consideration. The location for one park as a distinct proposition as exemplified in the East Side Park in Newark, had accentuated the pressure brought to bear upon the commission to locate others.

The suggestion of the court as to local "representation," and the two new commissioners appointed to carry out that principle, had borne fruit, and, before the close of 1895, the sectional policy for the Essex County parks was well established and became the controlling principle, as it has, subject to minor modifications, since remained.

The First \$1,000,000. With the great mass of people, to whom the matter of income vs. expense is a present and ever-recurring problem, there are, perhaps, few characters in fiction more interesting or that have attracted wider attention than Wilkins Micawber. His object lesson in correct finance, showing the happiness that may follow from an income of "twenty pounds a year" and expenses of "nineteen pounds, nineteen shillings and sixpence," when compared with the misery resulting from a like income and the expenditure of "twenty pounds,

one," illustrates in a few words a principle of very general application.

Thus, in the park enterprise, each of the commissioners, favoring the policy of being pecuniarily forehanded in public matters as in private affairs, was of one mind as to the desirability of providing ample funds before incurring liability for land purchases or other financial obligations.

The meeting when the bids were opened was, as usual, in executive session. There was, in this unofficial and unbusiness-like procedure, no discourtesy to any of the bidders; none was thought of or intended. Nor, so far as I can now recall, would any of the commissioners at that time have been likely to have objected to the presence of the public. The bids were called for in the regular course of business and no occasion for secrecy could or did exist.

The fact was that, owing to the topography and peculiar situation of that property, it was a most difficult matter to draw any specifications for contract work, as a whole, that would give the commission, through the architects and engineers, the necessary reservation for directing the work—a matter so vitally important in park improvements of that character.

GARDEN WORK IN AUGUST

BY ERNEST HEMMING

HOW to counteract the effects of the heat and the usual accompanying drouth on plants, is perhaps the question that is uppermost in the mind of the gardener during this month.

The trying conditions, that are usually met with during this season of the year, will be the real test as to whether work was thoroughly done or not earlier in the year.

Where the ground was deeply worked and properly prepared the crops will come through the trying times much better than where the work was not so well done. This is equally true of planting a garden or making a lawn. Usually in making a lawn the chief object is to get the ground graded and a sod formed as quickly as possible with the result that the sod is often growing right on the top of hard pan or ground that has never been broken up. Where such is the case these places are always the first to suffer in dry weather.

It is equally important to look at the lawn as a growing crop; any labor expended to bring the soil into good tilth before seeding or sodding will pay for itself in the long run.

The various kinds of grasses composing a lawn grow better under some conditions than they do under others, and if these conditions can be produced

and a good sod formed the less likelihood there will be for the objectionable fall grass getting a foothold. This pest is now putting in its appearance, and is very difficult to eradicate. The grass itself is an annual but such a rank grower that it often kills out the lawn grass and leaves a crop of seed to perpetuate itself the following year.

If it was of an upright habit there would be little trouble in keeping it in check with the mowing machine, but the stems or stolons lie flat on the ground throwing out roots at every joint so that the machine passes over them. Where there is only a little, hand weeding should be resorted to to hold it in check but this is impossible where the lawns are very extensive or the grass very bad; such being the case, after mowing, the patches of fall grass should be gone over with an iron-tooth rake pulling up the prostrate stems so that the machine will catch them and mow them off; this will do much to keep it in check.

There is little to do among the shrubs at this time of year, and if it were not for the *Hydrangea paniculata*, var. *grandiflora* with its pendulous blooms and the different varieties of althæa or *Hibiscus Syriacus*, the shrubbery borders would look very uninteresting. The hydrangea owing to its heavy

“Plans”—An Explanation

flowers is not suitable for every position and for this reason there are many who do not admire it. The type *Hydrangea paniculata* is of a much more graceful habit and better adapted for the mixed border as the flowers are upright and looser in their make-up.

Many of the altheas are not very attractive as the colors have a tendency to a dull shade of purple or magenta. There are however, some very attractive varieties, *A. totus albus* a single white, *A. caelestis* single blue, Jeanne d'Arc, double white, bicolor, cream, crimson centre and Lady Stanley, double blush white, would meet with the approval of the most fastidious.

Weeding, hoeing, staking and watering constitute the principal work in the flower garden, but like the plants themselves we should begin to think about and make provision for another season.

Biennials should now be sown so as to get good strong plants in condition to stand the winter. Pansies, sweet williams, canterbury-bells, foxgloves, hollyhocks and forget-me-nots, may be classed in this group. Those who have always purchased their pansies already grown have no idea of the delight and surprises experienced in raising their own from seed. Each one is a mystery until it blooms and when a good strain of seed is procured the many beautiful varieties well repay for the trouble.

Germinating seed at this time of year requires rather more attention than during the spring, owing to the heat, so that provision must be made to give them the required shade and moisture.

A cold frame with the sash raised up so as to allow free circulation of air and cheese cloth tacked over the glass for shade, is an excellent arrangement for the purpose and insures against loss from heavy rains. Sow the seed thin so that they can remain until planted in their permanent quarters. Even without the protection of the frame, if suitable spots are selected, good success may be had by sowing in the open ground.

The vegetable garden is now paying for all the trouble and expense put upon it. The last sowing of corn, peas, beans, etc., has been made. Where early crops have been cleared off, the ground should

be dug and pulverized, and a sowing made of turnips, spinach, white Strassburgh radishes and lettuce; they will come in very nicely during the fall. Plant celery and strawberries as advised in the last issue, giving the latter every attention so as to get good strong plants by the winter as this means an increased quantity of fruit next spring. When setting the plants in the ground, put them well down, as deep as possible without burying the crowns.

Now is a good time to make a mushroom bed if the requisites are procurable, the most essential being a good supply of fresh horse manure. This should be shaken out of the straw and piled under an open shed until sufficient has accumulated for the purpose.

The manure should be turned over about every other day to get rid of the rank gases and to prevent overheating. When sufficient has been collected do not add any more to the heap but keep on turning it over for a week or so to get it all in the same condition. Select some convenient place in out-house or cellar and make up the bed. For convenience in handling the bed should not be more than three feet wide but can be made as long as desired.

It is very essential that the manure be pounded down very firmly and evenly and it should be at least nine inches deep when the bed is completed.

Do not introduce the mushroom spawn immediately but bury a thermometer in the bed and watch it closely for a few days. If the manure was in the right condition, the temperature will rise very rapidly, possibly to a hundred degrees or more. As soon as the temperature falls below ninety the spawn may be planted. Break it up into pieces about the size of a walnut and bury them about four inches apart, then leave for about a week or ten days when the bed should be covered with about two inches of loam spread evenly over it and firmed down. The soil and manure should be in a moist condition when used but not wet or sticky. It is usually not advisable to water the bed but the ground and walls surrounding it may be sprinkled to keep the atmosphere moist. It usually takes from four to five weeks before the mushrooms begin to appear.

“PLANS”—AN EXPLANATION

IN order to correct a misapprehension which appears to have arisen in the minds of some of our subscribers with regard to Mr. Lawrence Visscher Boyd's charming cottage shown at the bottom of page 40 of our July issue, we desire to say that the plans referred to are small black and white reproductions similar to those accompanying the house illustrated on the top of the same page. No architect, of course, would have put any other

interpretation on our announcement, but by the layman it seems the word “plans” is sometimes erroneously interpreted “working drawings.” It was found at the last moment that room could not be made for the cuts of the plans of this particular house, and in order that our subscribers might not be disappointed, we offered to forward them by mail at our own expense, and that offer still holds.

HOUSE AND GARDEN.

BEDSTEAD COMPETITION

FOR THE METAL ART COMPANY



Designed by F. Hopkinson Evans, Philadelphia

BEDSTEAD WITH METAL FRAME AND WOODEN PANELS WITH METAL INLAY

THE illustration shows a good example of a class of what are essentially metal beds, but in which wood is used to a greater or less degree for ornamentation. The frame of these beds is of metal, as are also the posts, sides and rails, and the bed has the strength and rigidity of all-metal construction. In the design shown above the wooden posts are cored with metal, making a column strong and secure from top to bottom, to serve for attaching the sides. The head and foot are backed with metal and the ornamentation of inlaid metal affords the means of clamping the wood securely to the metal back.

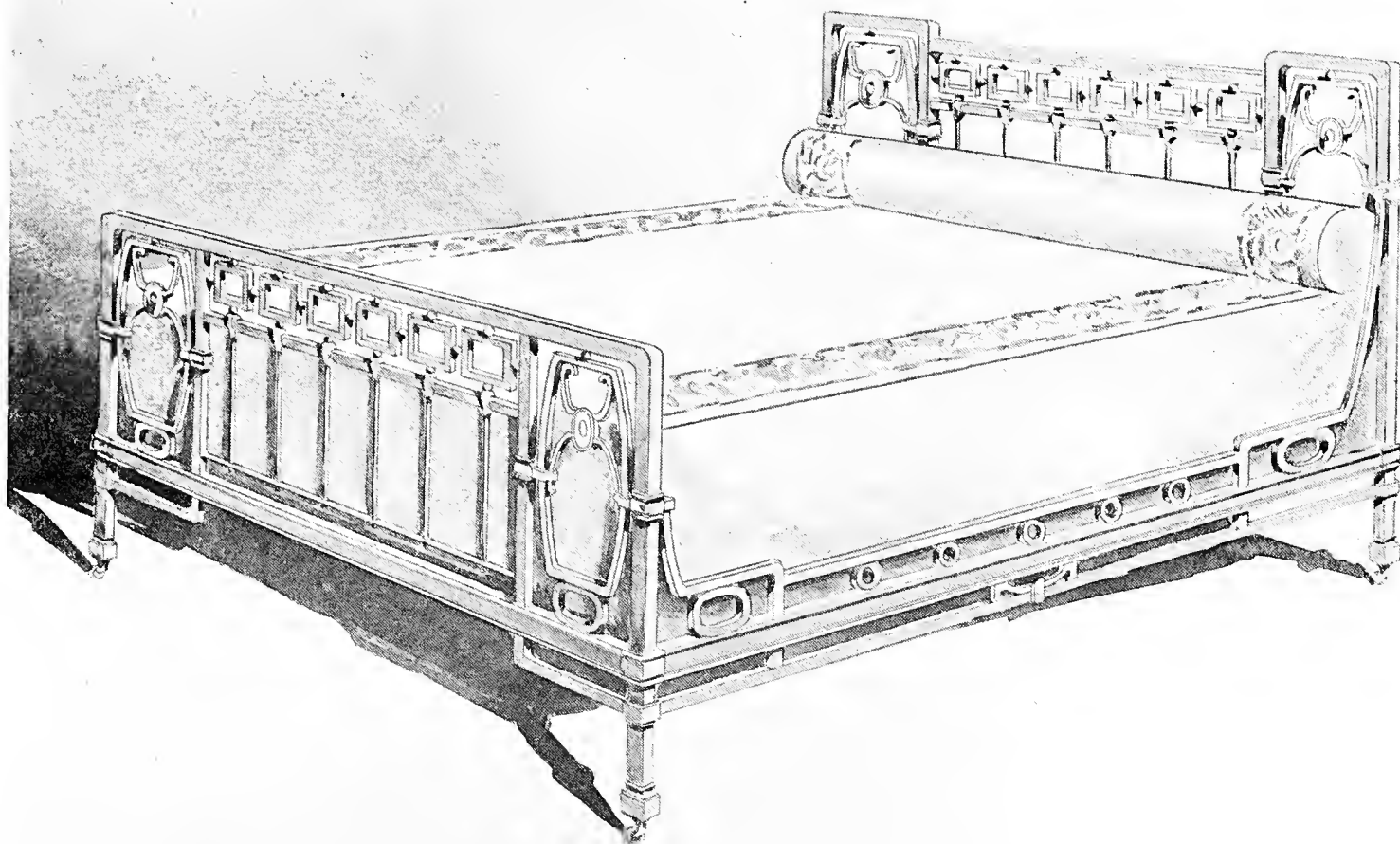
This bed can be made of brass or other metal

in combination with mahogany or other rich wood. The metal can be finished in old brass, Roman, Etruscan or other surface that may be desirable to harmonize with the wood that is used.

Beds of this type present opportunities for beautiful coloring which could logically be used as the foundation tone in planning the decoration of a bedroom. Instead of the incongruous break made by the average bedstead in an otherwise harmonious interior, the architect could undoubtedly start with the bed and plan all of its surroundings, using the bed as the centre not only of utility but of beauty in a chamber.

BEDSTEAD COMPETITION

FOR THE METAL ART COMPANY



Designed by Pierre Lahalle, Paris

ALL-METAL BEDSTEAD

METAL beds having square tubing instead of round have been made by many manufacturers in recent years, and have gained considerable popularity, despite the fact that many of the designs that have been offered for sale are monotonous in the extreme.

The illustration above shows a pleasing use of the square tubing in a Renaissance design, in which the architect has combined connections that are excellently strong with an appearance of extreme lightness, delicacy and beauty.

This bed is notable for the low head and foot, which would be of advantage in a room of moderate size in lending an appearance of

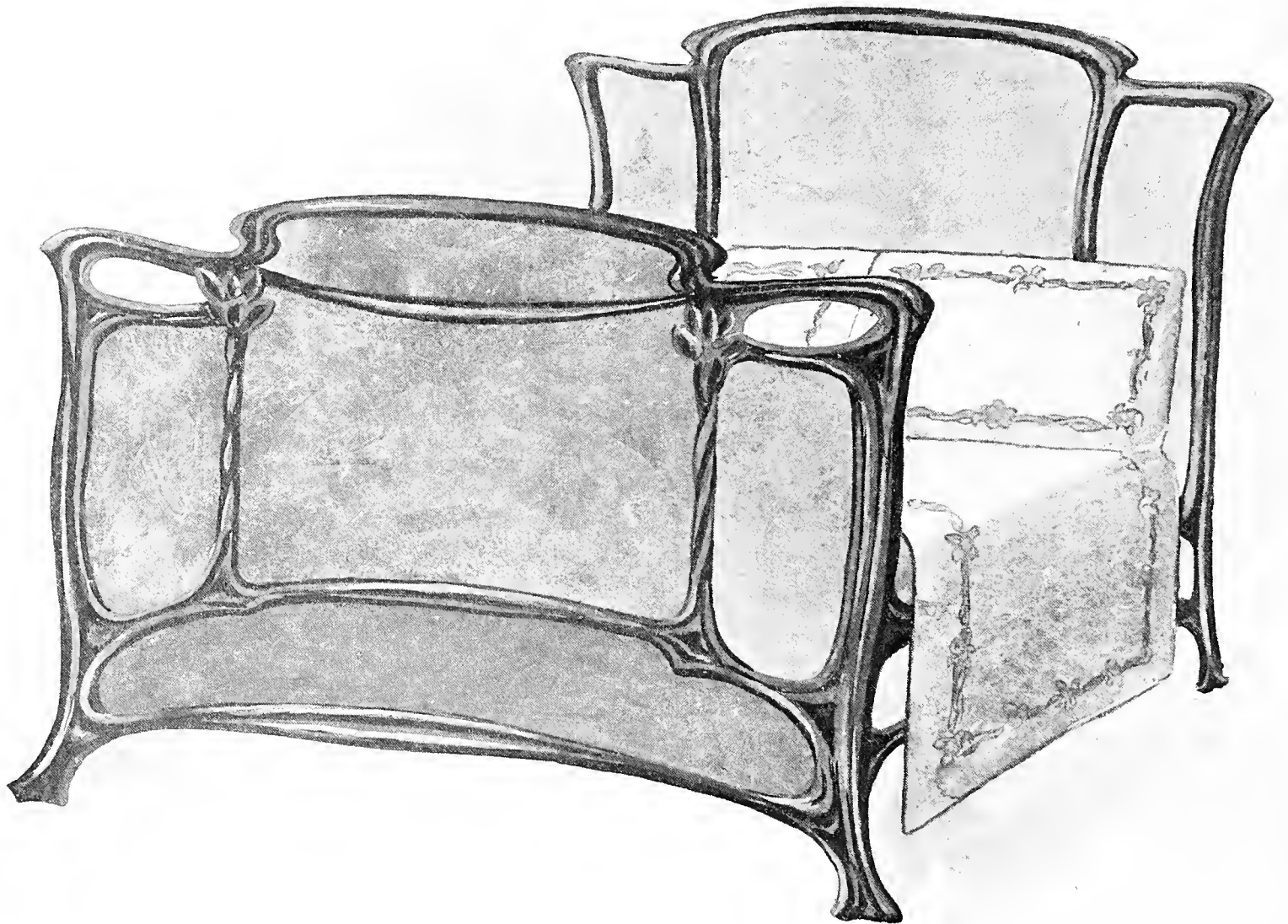
greater height to the ceiling and giving an effect of more space in the room.

The composite character of this design would make the bed appropriate in a wide variety of interior decorations, including the Art Nouveau, but it suggests the delicacy of the French style and would harmonize very well with airy and graceful interior furnishings patterned after those of the eighteenth century Bourbons.

This bed could be produced in every essential as the drawing shows although some modification would be advisable to facilitate assembling without materially altering the design. The finish of this bed would be as desired, in bright, dull, old brass or Etruscan finish.

BEDSTEAD COMPETITION

FOR THE METAL ART COMPANY



Designed by C. M. Bill, Boston

BEDSTEAD WITH METAL FRAME AND WOOD PANELS

THE design illustrated above, which conveys imperfectly the beauty of the original because of the absence of color, suggests the use of brown walnut or zebra wood finished yellow. Any cabinet wood can be used for the panels, giving a wide range for the exercise of individual taste. The frame work is all of highly ornamental cast metal with bronze or other finish.

It is a sign of the times that people are planning, selecting, discriminating with a better display of individual judgment than ever before in all that concerns the home, within and with-

out. Manufacturers of metal beds whose catalogues of designs are in the hands of the public, report that they receive through the mails many rough drafts of beds embodying the artistic ideas of the individual purchasers—and in many instances beds constructed with these crude suggestions as the basis have proved entirely pleasing from whatever view-point they may be judged.

Such a design as the one reproduced on this page is suggestive of many modified forms, to give expression to individual conceptions.

TUBEROUS-ROOTED BEGONIAS

By H. HOWARD PEPPER

WE wonder that more people do not plant the beautiful tuberous-rooted begonias, especially the single varieties, the blossoms of which sometimes measure six inches in diameter. They make beautiful bedding plants, are cheaper than geraniums, much prettier and almost as easy to grow as potatoes. They give almost constant, showy bloom through the summer and fall in the following colors: scarlet, white, pink, crimson, orange and yellow. The foliage is also very attractive.

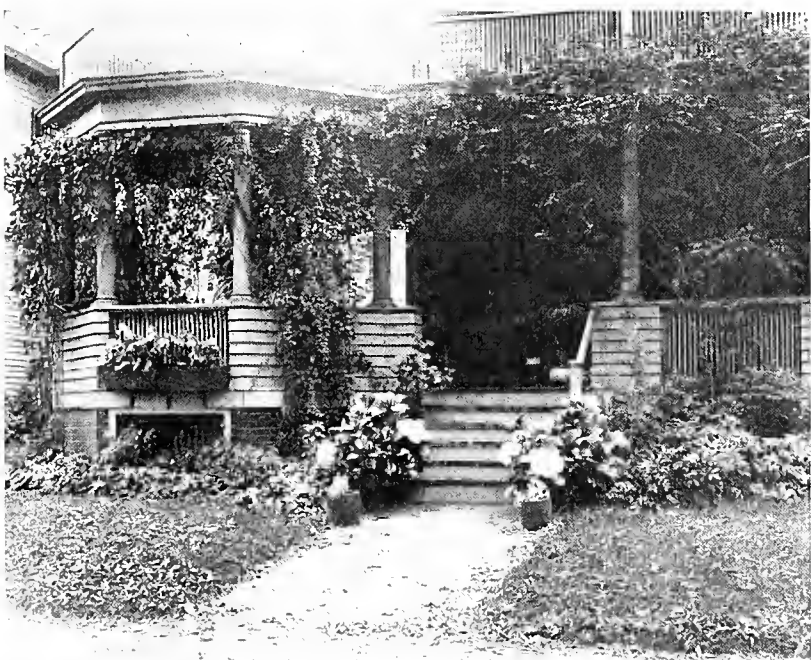
We start ours in boxes and pots in the cellar, March first. They could be started earlier to advantage if they could have plenty of light so that they would not get leggy. We plant them out as soon as all danger from frost is passed. They will grow in sun or shade but prefer a shady situation with plenty of light. Another good feature about them is that they can be transplanted in full bloom. While the double varieties are beautiful they are more expensive than the single and not so showy. The double blossoms are like rosettes. We plant ours among ferns, on the front of peony and rose beds, in tubs and veranda boxes.

By covering them with cheese cloth on cold nights we have kept them in bloom as late as the 26th of October.

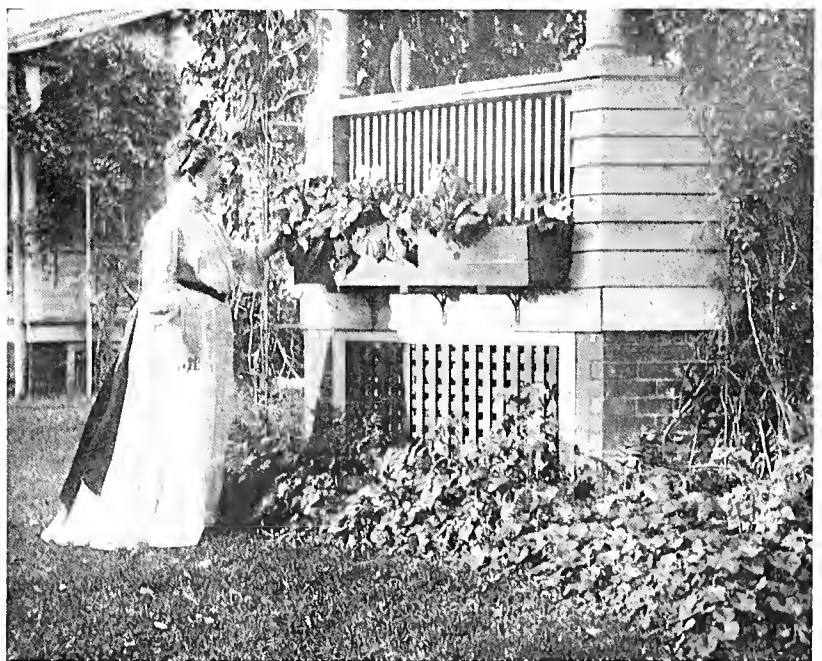
When the frost kills the foliage, the tops are removed, the tubers are dried and kept in baskets in a warm dry cellar until spring. They seem to prefer leaf-mold to manure and require a great deal of water. If planted in a sunny situation it is well to mulch them. They may be successfully raised from seeds, cuttings or by division of the tubers.



ENLARGED VIEW OF PLANTS IN BOX



GENERAL EFFECT OF THE BEGONIAS



A CORNER OF THE PORCH

HOUSE AND GARDEN CORRESPONDENCE

INEXPENSIVE FURNISHING OF A SUMMER COTTAGE

Mrs. G. F., writes:

Kindly give me a scheme for inexpensive papering and furnishing of a summer cottage in the country. The house has but one story, has a living room 18 x 20 feet, two 12 x 14 bedrooms, a kitchen and service department, and one bath room. I can spend about \$350. I have on hand brass beds for both rooms, including bedding, etc., a dining-room set of quaint design in mahogany, and a large davenport of Craftsman design in brown oak; this is not upholstered; these are absolutely all, everything else must be purchased.

The interior trim of the house is hard pine; this has all been stained and given a dull finish.

All rooms except the dining-room are treated alike, with a rich, nut-brown stain called English oak. The dining-room has been stained a dark, soft green. The house faces south. The dining-room is on the northwest corner.

You have stated to me so clearly your needs, that this, together with the floor plan, furnishes me with all the information necessary in making your color scheme.

For your living-room I would suggest that you use a soft yellow tan paper, in what is known as the water grass pattern: on a lighter ground small wavy lines are shown irregularly. This paper has a frieze very shadowy in effect, showing delicate green tree tops against a light sky line. It is difficult to describe this paper in a way to show you how very attractive it is; it makes an excellent setting for any furniture and harmonizes well with the English oak. The paper itself sells for fifteen cents a roll of eight yards; the frieze being twenty-five cents a roll of eight yards; this is one of this season's offerings, and among the best in color and design.

For your dining-room I suggest that you use the golden brown bookcloth for the lower wall to the height of your plate rail. Have strips of pine stained and finished like the woodwork, set at intervals of eighteen inches about the room; these to run from plate shelf to floor line. This will give you an excellent effect of wainscot and add much to the dignity of the room. From the plate rail to the ceiling line an English paper showing a conventional design in shades of yellow deepening to a rich orange outlined in brown against a sage green ground. The ceiling color should be taken from the lightest tone in this paper. The windows should be hung with curtains of the thin crinkled silk in the shade of orange of the paper. This silk is thirty-two inches wide and sells for seventy cents a yard. The curtains should be hung on small brass rods set close against the glass and extend to the sill, and should be finished with a three inch hem. The door curtain could repeat either the brown or green tone in the room; it should exactly match your decorative cloth on the lower wall if you use the brown. If you decide upon the green these should be of a shade to harmonize with both the green in your paper and the green of your woodwork.

For the bedrooms—one of which I note is of southern exposure, the other of northeastern, I advise the following selections. In the south chamber the wall to be covered with a soft blue two-toned striped paper; this can be purchased for twenty-five cents a roll. The ceiling to be covered to the picture rail with a paper showing single clusters of blue flowers which harmonize perfectly with the blue of the side walls though slightly deeper in tone.

The windows in this room should be hung with a sheer white muslin, showing small disks of blue. Since you will use your brass beds in these rooms it will only be necessary to consider a dressing table, chairs, desk, etc. Cottage furniture finished with white enamel would look well; an attractive dresser with a good mirror can be bought for \$14,—this is a well-made piece

of furniture with deep drawers which are really useful. A small bedside table of same finish should find a place here, and other furniture of willow can be used. This should be left in the natural color but given a coat of dull varnish which preserves the willow and softens the tone of it. Chintz, showing the same blue and white design as that of the wall paper, could be used to cover square tufted cushions for the backs and seats of these chairs; this upholstering you could do yourself which will materially reduce the cost of furnishing this room. A blue and white rag-style rug should be used on the floor,—you do not mention the wood which has been used for your floors, I presume, however, that this is also of the hard pine.

For the northeast bedroom the La France rose paper is suggested; this paper shows single roses with stem and leaves at intervals against an ecru ground. Sheer white muslin curtains should be used in this room with over draperies of old rose linen taffeta. The dresser here can be of brown oak or walnut, if you desire a change from the white cottage furniture. Again the willow chairs are suggested as being eminently comfortable, inexpensive and artistic. The rug in this room can be an art square in two tones of old rose, size 9 x 12 could be purchased for about \$18.

For your living-room I would suggest that you choose shades of green and tan for your rug; this should be of body brussels. You can have it made to order, purchasing the brussels carpet by the yard for \$1.25 to \$1.50; this will give you an excellent quality; it can be set in a border. Your davenport should be covered with upholsterer's velveteen in a shade of green, which is slightly lighter than the body of the carpet. Place your davenport lengthwise by the side of the open fireplace I note on your plan; I see you have marked that the tiles are of ecru; I had this in mind in advising the paper that I have chosen. A central table which you could have your carpenter make should be heavy and almost square; this can be built of pine, ash, or oak and stained like the woodwork. A lamp made to fit a large copper loving cup could hold the centre of this table; the shade should be spreading and show yellow and bronze in its coloring; this could either be of art glass, or you could make it yourself on a wire frame of soft silk fluted on and finished with crystal fringe. Under this lamp and almost covering the table a square of brocade in Japanese design should be placed. The golds and blues and dull red of this brocade will make a pleasing break in the coloring of the room. Several pillows should be placed on your davenport; these to be covered with raw silks in shades of dull blue, Indian red and a tawny yellow. Book shelves which show in your plan on the west side of the chimney will also aid in the color effect when well filled with books, as these must be carefully arranged to have complete harmony of coloring in their bindings. For the other furniture of this room I would suggest that it be after the lines of Arts and Crafts. This furniture can be bought in an unfinished state and stained to match the woodwork; it is comparatively inexpensive and strong and substantially made. Two Hong Kong chairs of willow with cushions covered in soft silks will add to the comfort and artistic qualities of the room. The window draperies should be of raw silk, soft green in tone, matching the lightest shade in the carpet. With growing plants in brass and copper jardinières placed attractively about you will have an effect which I am sure will please you, and which will cost you very little money.

For the kitchen I suggest that you paint your walls in oil in a light shade of Delft blue. Use blue and white crash towelling for curtains, carry out the blue and white idea in cooking utensils.

The plaster wall of your bath room above the tiling should be painted also in oil a pale sea green shade.

I will be glad to supply you with the addresses of the firms from whom you can obtain these materials should you desire it, and will write me to that effect.—MARGARET GREENLEAF.

Los Angeles Parks
Workmen's Houses in the Krupp Colonies
Brook Farm, Tuxedo Park, N. Y.

Object Lessons from San Francisco
Garden Work in September
Suburban Work of Lawrence Visscher Boyd

Vol. X

SEPTEMBER, 1906

No. 1

House & Garden



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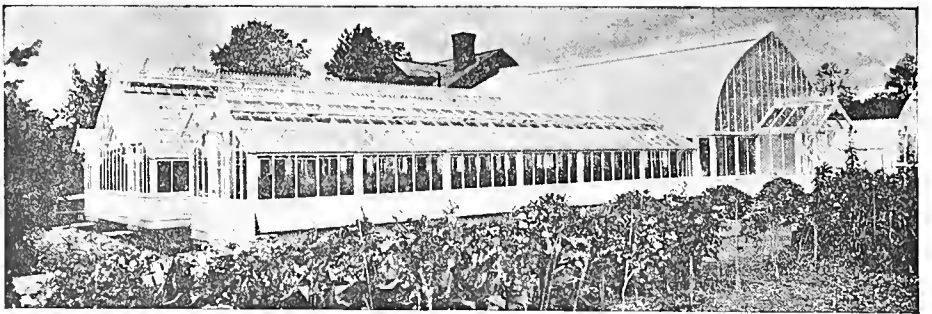
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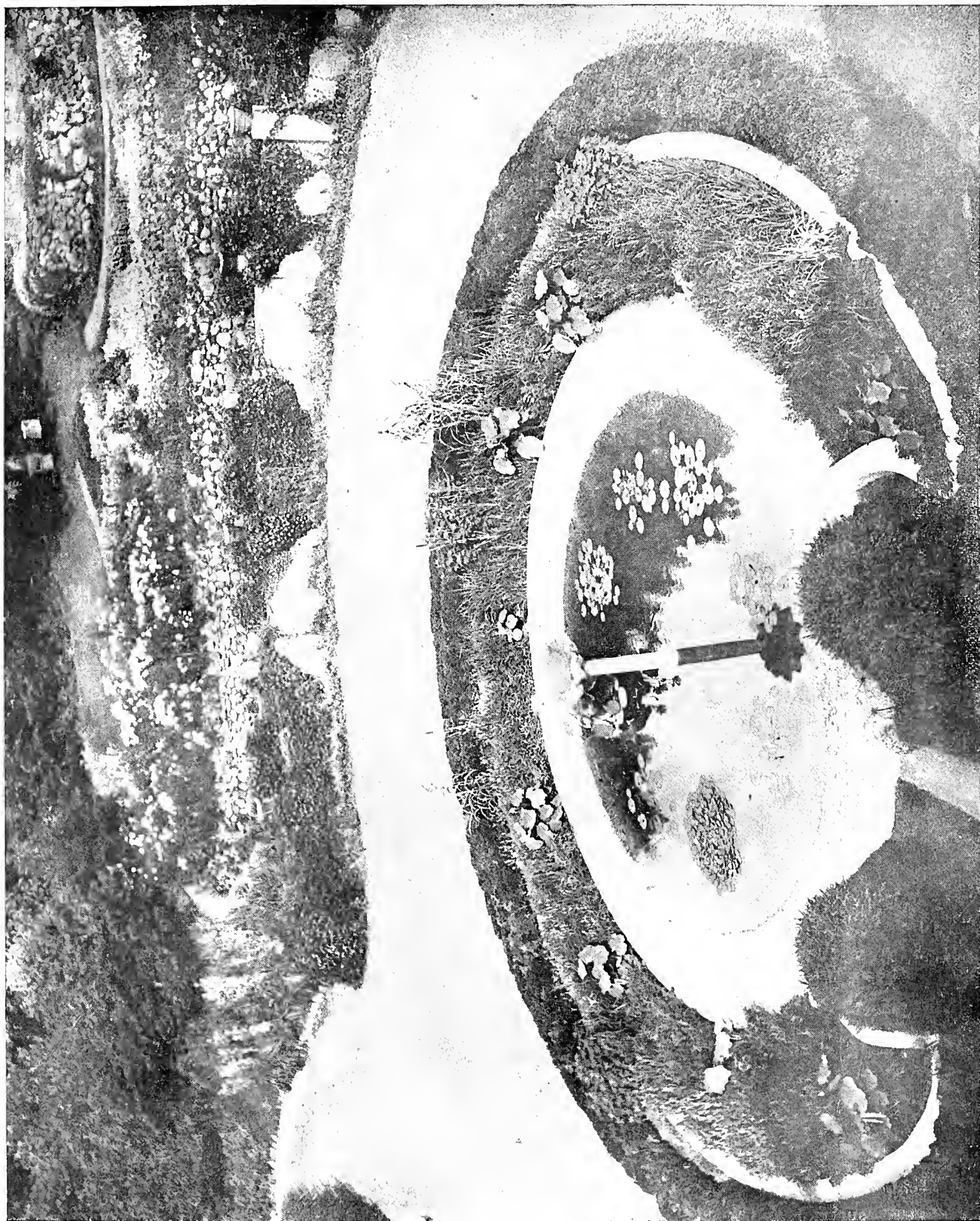
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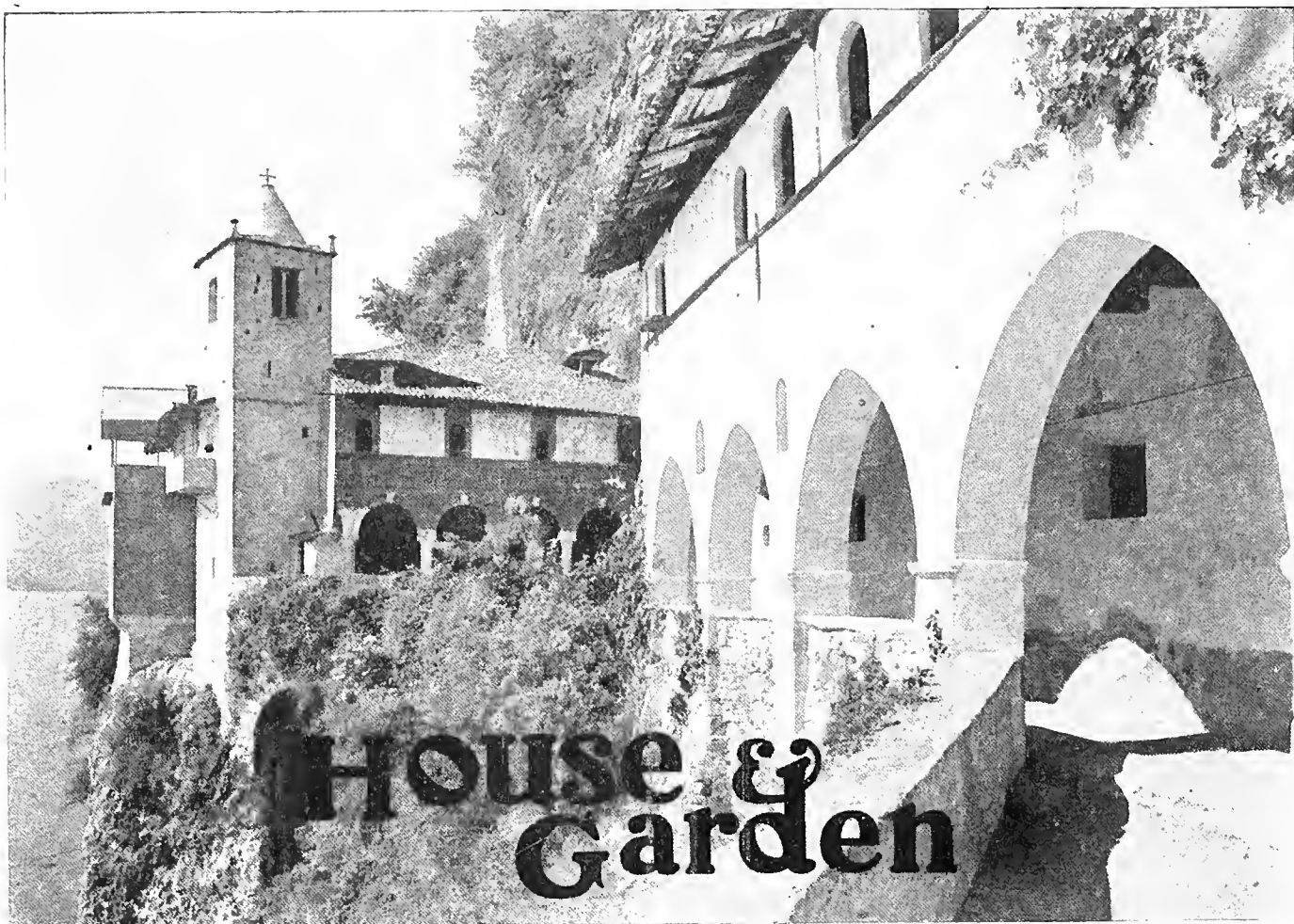
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Room 1501, Fuller (Flatiron) Building, Broadway and Fifth Avenue, New York



VIEW OF THE COURT FROM ONE OF THE UPPER WINDOWS

The fountain stands in the large shallow saucer made of Portland cement concrete, lined with small white pebbles and filled with water. Lilies, irises and other water-loving plants form a wide border outside the rim. A hedge of box completes the circle



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House and Garden

Vol. X

September, 1906

No. 3

ONE SOURCE OF COLOR VALUES

ILLUSTRATING MR. LOUIS C. TIFFANY'S SIGNIFICANT HANDLING OF THINGS GREATER THAN ARCHITECTURE
AND ONE SOURCE OF HIS STRENGTH IN COLOR

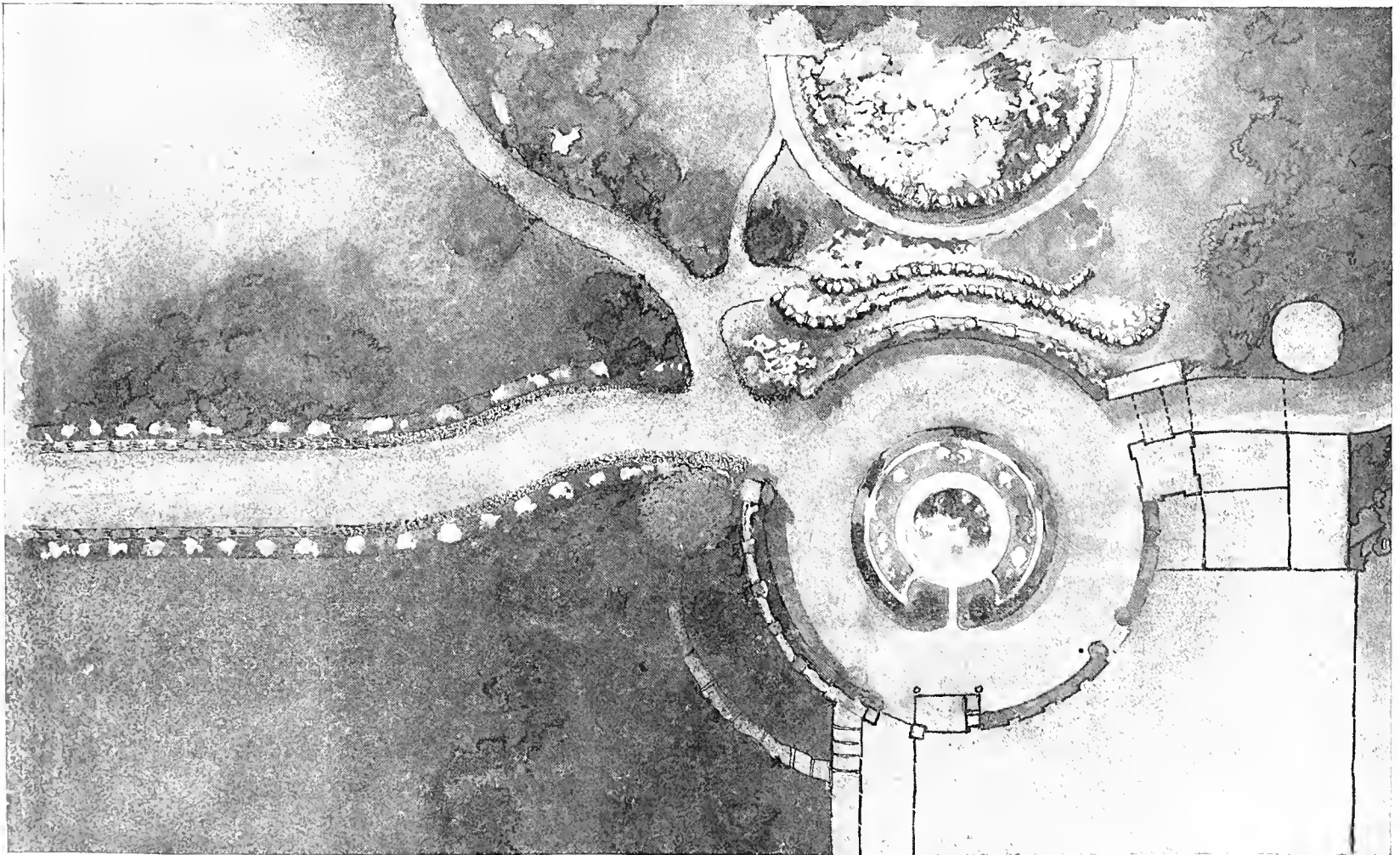
BY SAMUEL HOWE

Photographs by Mr. Tiffany

WHERE on earth is a palette so rich, so intoxicating as a garden of flowers in the month of June? Where is there an art more fascinating than the art of the mosaicist and enamelist?

For years a Painter has given himself up to the peculiar study of transmitting beauties of nature to elements of decoration. Here has he lived for twenty years, working and resting and working again. The garden his school, the flower his companion, his friend, and his inspirer. Madcap

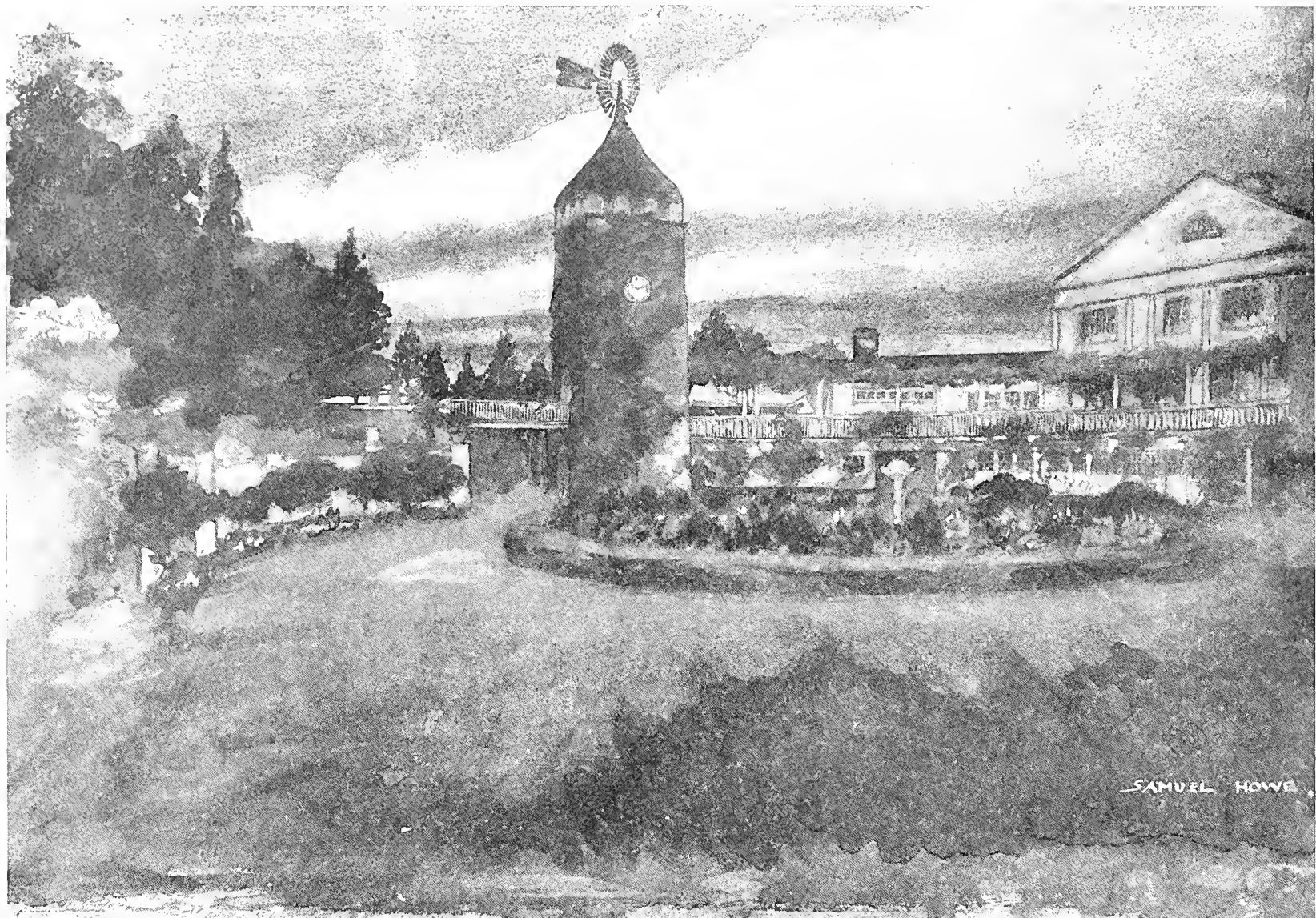
charmings, coaxing him forward with gentle banter and roguish glee, setting a pace painter or craftsman could not follow, exhibiting tempting glimpses of rainbow brightness for a brief moment, then—snatching them away. Was painter ever wooed like this? Fickle flowers as color standard of measurement, changing every light. In these living flowers has the Painter found expression for his dreams, no undue emphasis, no false note, his designs showing movement of perfect simplicity. "I can't get the



THE PLAN OF THE COURT

The house and tower forming one half of the circle the remaining part being shaped by the lower wall of the stone terrace and the trellis which stands free. The court is level and is about 100 feet across. From a sketch by the Author.

House and Garden



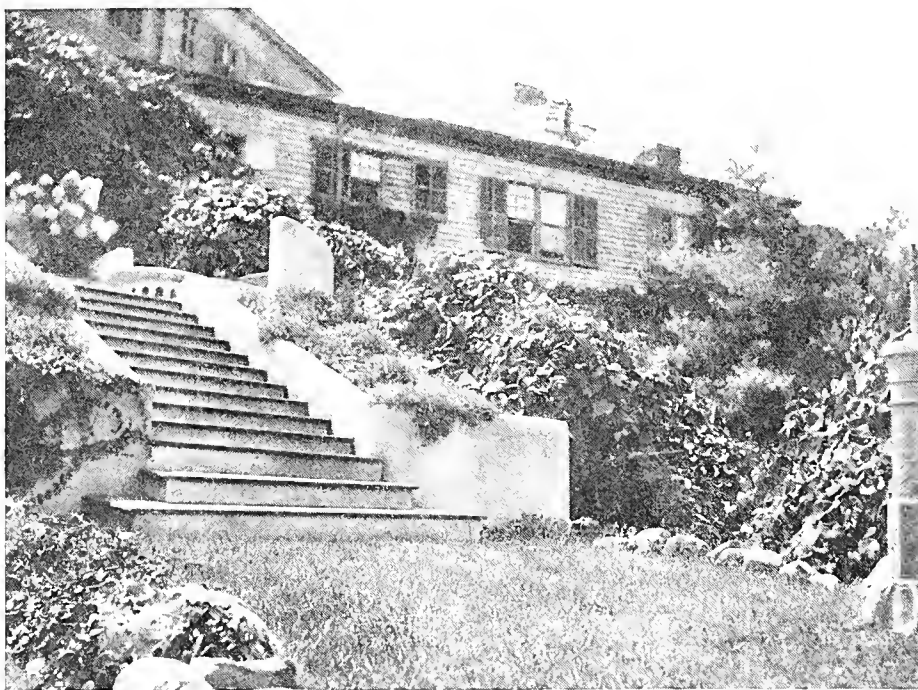
View illustrating the planting of trees and the building of terraces giving a certain sense of security against high winds and a background for flowers. From a sketch by the Author

color of this azalea, the shape—yes, the color—no. Chemical science cannot produce the exact tone. I can but just catch the shade of the flower in a certain light. What is to be done.” Perhaps the flower knew the secret, but it would not tell.

The central idea, the soul of this beautiful place is The Fountain Court. This circle of interest is the home of the flowers and of the family. The flowers first because they are the guests—the neighbors of the family, who keenly compete to discover just the right place to husband and to entertain their royal

guests in the kingdom of man. That I am in the realm of lofty and beautiful work, work full of character and brilliancy is obvious. It convinces me that my host is poet as well as painter, while the fine wholesomeness of the “lay-out” proves that he is no mean student of the practical needs of his larger, as well as his immediate family.

The Painter’s house is built on the side of the hill fronting the lake. In a right-about-face kind-of-a-way, it also forms a rather large portion of the Circle, running fully halfway round, stretching its



SOUTHERN ELEVATION OF HOUSE SHOWING STEPS LEADING TO A GRASS-COVERED TERRACE

One Source of Color Values

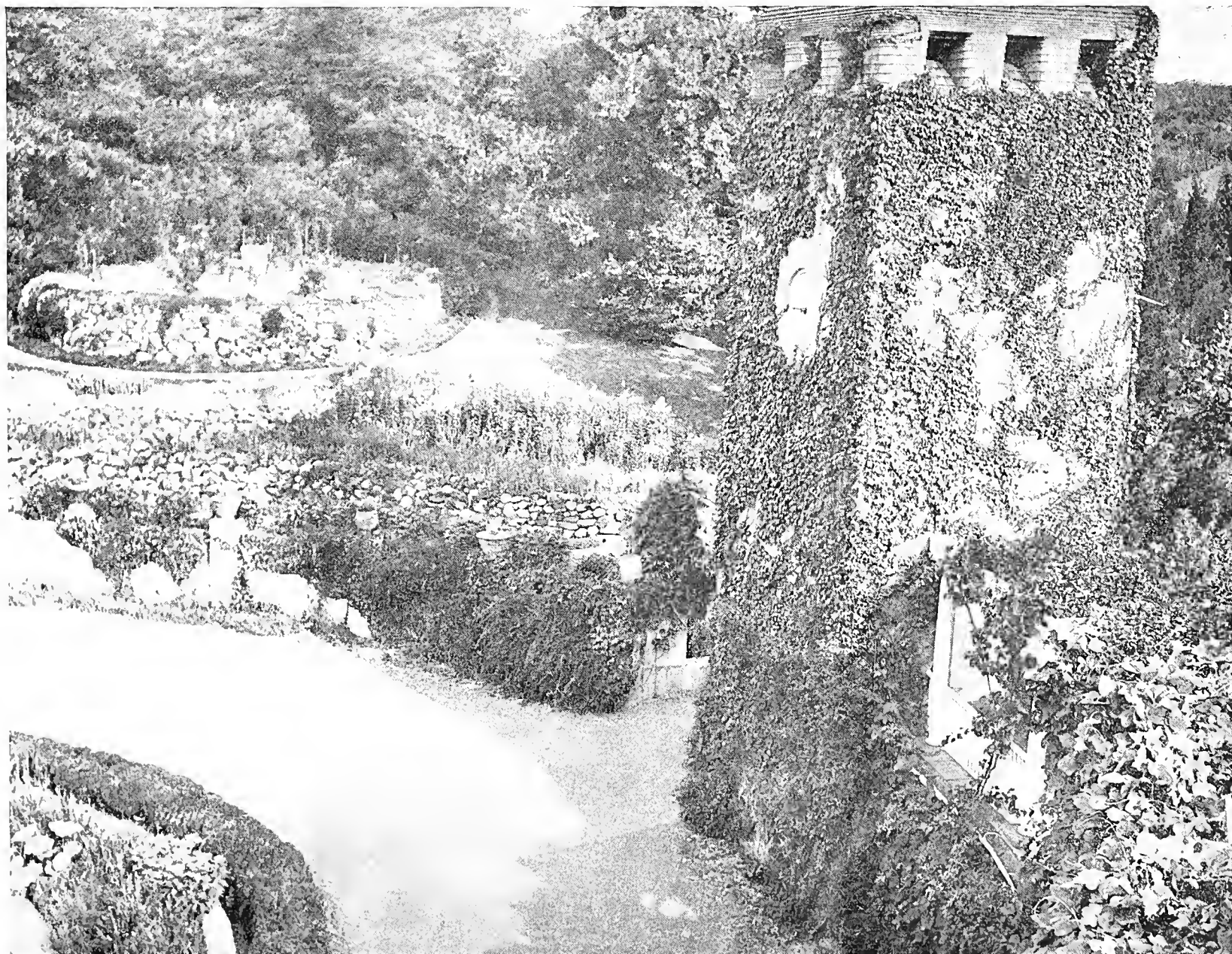
service wing till it connects with the water-tower and gateway. There is scarcely an enrichment, moulding or carving anywhere, inside or out. Things generally centre and there is a well-defined philosophy about it all. The house being the essential adjunct to a beautiful garden—a shelter for the family, nothing more, ample, but modest, the attitude of a man of refinement—a painter, a poet in the face of the beauties of nature, grappling with the plan on the “site” instead of in the drawing office.

The lofty trees of the native woods come close up to the house, half burying it, so that only the circle frontage can be seen, the greater part so covered with creepers as to conceal all but the glass of the windows. The creepers frame the openings, giving a charm and graceful unity to everything. They are great travellers, verily—tramps. They go underground, across door-heads, over cornices, stopping up gutters, filling odd corners, doing no end of mischief, far more than the gardeners enjoy. Yet who would check them, the truants. What harmonizers! What decorative artists! By an ingenious arrangement,

piers of stone, cemented and whitewashed like the arcade at the northern end, are built at regular intervals with beams, level with the top of the windows, connecting the tramp creepers doing the rest. Can architectural embellishment, pediment or cornice surpass the fringe of living glory presented by the creepers? Always in style; exempt from even the dictation of Dame Fashion! Always mellowing, softening, harmonizing whithersoever they go.

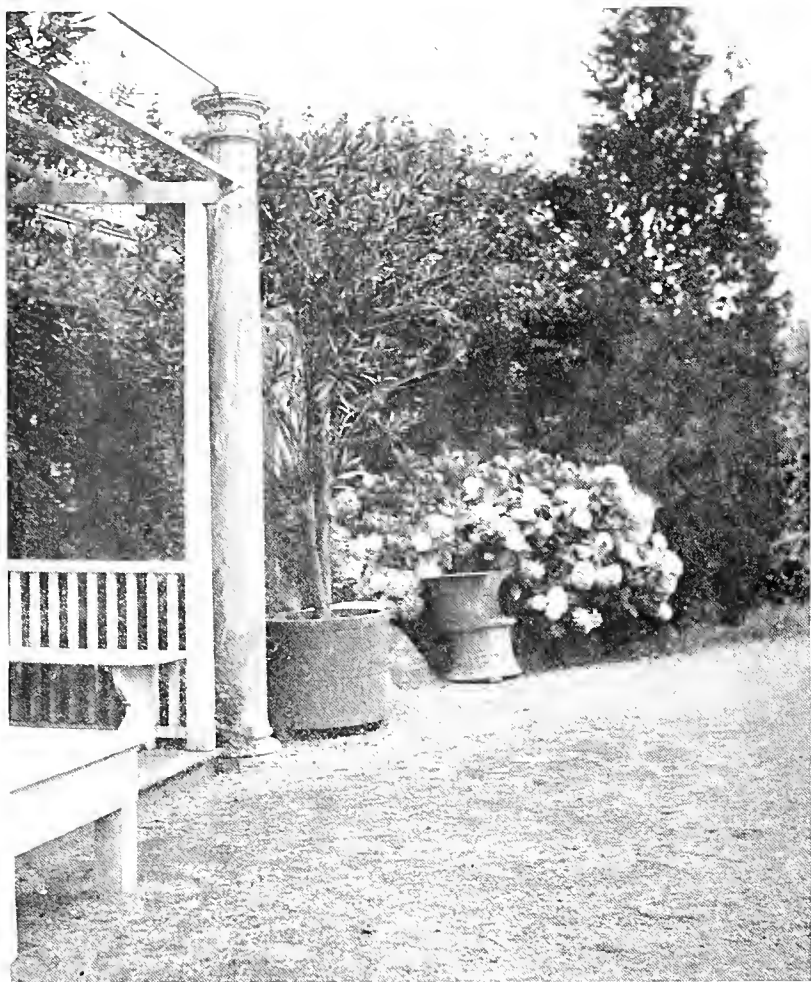
The centre of the Circle is a pool of clear water, hedged in with box, some fifty years old, adjusted and replanted to fit the Circle, and—irises. And standing erect and bold, a Fountain. It is of mosaic, delicate and earnest in its simplicity, toning in with the color of things. As the wind ruffles the surface of the pool, the reflections of house, tree-tops, terrace and flowers dance to this, the one glad joy-song of skilled craftsmanship in a beautiful chorus, the benediction of the flowers.

The terraces are dry wall-gardens, built with a slope to retain the bank of earth, and give lodgment and protection for plants, ferns, cacti that prefer



THE TOWER AND COURT FROM THE UPPER WINDOWS

House and Garden



A SECOND ILLUSTRATION OF THE FRONT ENTRANCE

this kind of home. Here is a chance the Painter accepted immediately. That of making the walls of the terrace repeat the tone of the house, by adding large masses of greyish-white alyssum, arabis and cerastium, stone-crops and silvery saxifrage, balancing the picture dramatic and vivid. There is a little golden-colored creeper which defies all rules of etiquette and order by running riot over walks, walls and beds, wreathing them in a sea of color, gorgeous and sunny. Of the herb, stream, and wild garden there is not space to write, or the rock-walled garden for the shade and the marsh garden.

Under the trees at the side of the house a winding path leads through the arcade, skirting the lily-pond, where once a many-colored mosaic dragon threatened all comers, to the lower terrace and the "grandmother garden" beyond. This path is a dream in its picturesque half-light, a Gothic cloister of shade, the native woods stretching their long motherly arms across it till they reach the house, casting a grateful shadow over everything. The stone arcade looms big and bold, diapered with lacework of tiny shadows against its whitened surface. The glossy leaves of the mystic ground-myrtle, spotted with its stars of blue, forming a carpet for our feet and covering the base of things. Love of these native woods has led to their preservation. They are not simply tolerated, but preferred.

"This is the natural home of the birch, both black and yellow; of the chestnut and of the oak.

Occasionally an evergreen pine or hemlock darkens or a dogwood brightens things. We have also maple and silver beech. When the old chestnuts get disturbed,—blown over and uprooted, or die out, we plant others of the same kind, and so restore the woods. What I mean is—that I do not want 'specimen trees.' I much prefer trees of the neighborhood. They belong here. It is their place. They are part of our American life, expressing naturally our homes. You spoke of France a moment ago. What beautiful things she would do with woods like these!" said my host, as we walked along.

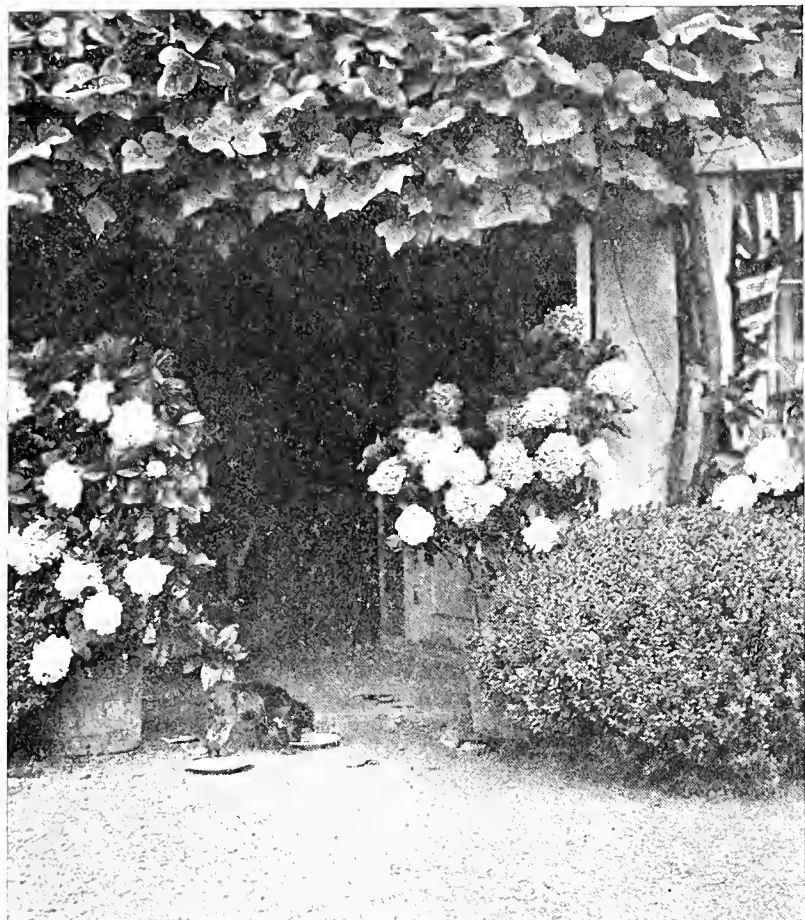
The Painter's innate love of trees that are indigenous is very marked. Their rugged eloquence is music to his ears. Of course many of our flowers and plants are of Oriental origin, coming from Asia Minor and the Balkan Peninsula, through the Netherlands. This was in the sixteenth century. The same catholicity of taste rejects double flowers where single ones are to be had and prefers a hedge of box, hemlock, arbor-vitæ, privet, rhododendrons, or holly to any other.

Many places in England owe much of their charm to the old "skittle or bowling-green," a long, level stretch of closely cut lawn. In a measure this is here made up for by the careful rolling and mowing of the outer edge of the meadow, forming a frame. This humanizing of the edge of things is very

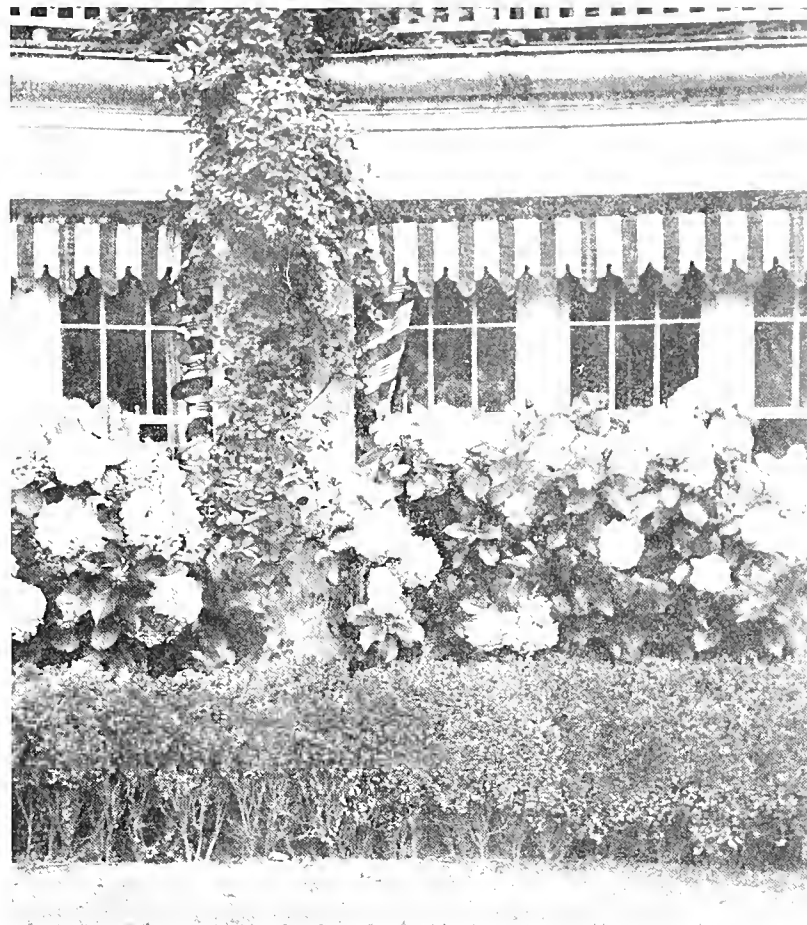


VINE-COVERED CONCRETE ARCHES AND MAIN VERANDA ON THE WESTERN SIDE OF THE HOUSE

One Source of Color Values



A GARDEN ENTRANCE WITH A CORONET OF LEAVES
AND SENTINELS OF HYDRANGEAS



THE WINDOWS, SHOWING THE SKILLFUL TREAT-
MENT OF THE USEFUL AND THE BEAUTIFUL!

valuable. It holds together the wide borders of flowers, the big beds of poppies, peonies, morning-glories, larkspur, dahlias, candytuft, London pride, bouncing-bet and the whole host of old-time favorites, each in their separate bed.

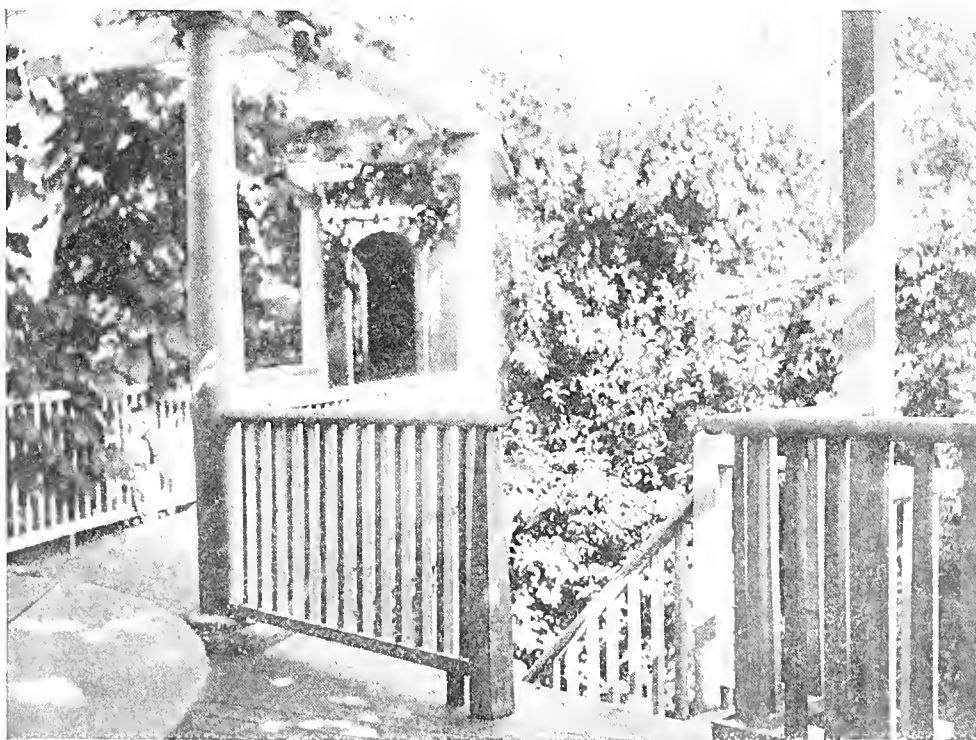
"Here is a sweet pea, single and rare, of an exquisite shade. Mrs. Rudyard Kipling sent this to me from England," said the Painter, as he gathered three or four of the dainty blossoms.

The circular rose garden is built into the upper terrace—a crown of glory filled with the roses of yesterday. Not the highly cultivated darlings of fashionable society,—prisoners of the greenhouse; but naturalized emigrants from the four great peoples of Asia, who each had their own variety, carrying them in their wanderings, and roses that flavored the literature of Chaucer

and of Shakespeare, the damask rose, the tea rose, the yellow rose and the roses of York and Lancaster, of mediæval significance,—the lovely white Cherokee rose, with its Oriental luxuriance and abandon, becoming once again a very weed, — the wild brier and the beautiful dog rose.

"I wonder if you know the name of this water-lily. I have just received it, and it is of a kind new to me,"

said the Painter, as we drew near one of the small lily ponds at the northern end of the lower terrace, the border of which is of blue flag, with its violet-blue, purple-veined body; Nature's flower of chivalry, supported by long, sword-shaped leaves, standing erect. This lily is small, crisp and firm, with fleshy petals, dazzling white. And as we look earnestly at this golden centred chalice, floating comfortably, surrounded



UPPER PERGOLA WITH ONE ENTRANCE TO ROOM IN TOWER



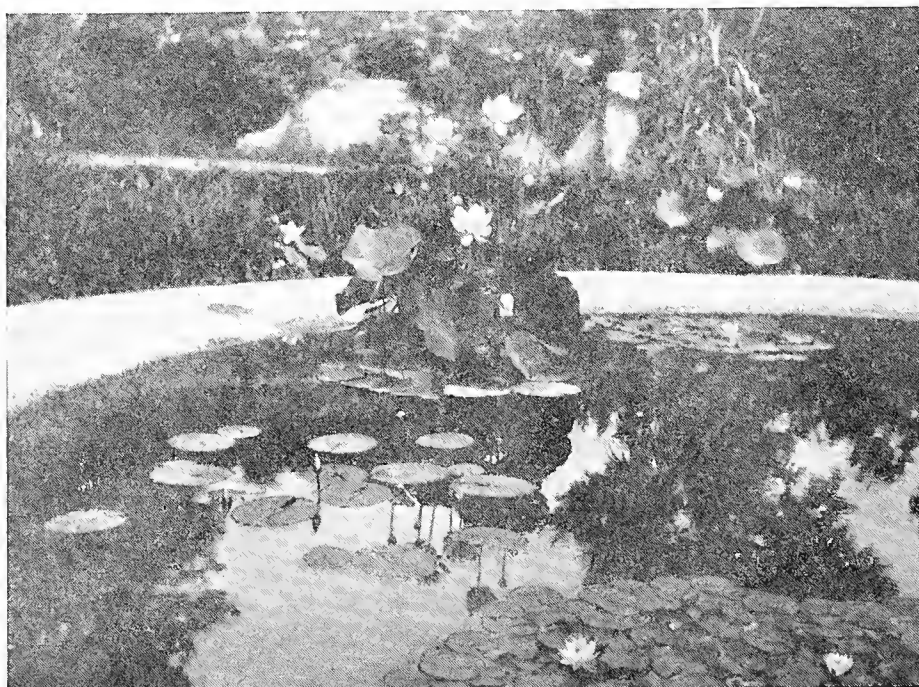
FRONT ENTRANCE, FLANKED WITH COLUMNS AND MOUNTING BLOCK

by her shining leaves—a sumptuous queen among her worshippers, I think—here is the queen of the studio, of the furnace, and of the work-shop, as well as the queen of the home and of the flowers. This beautiful garden is the casket in which the modern spirit of decorative genius resides. Here is the head of the spring from which so many ideas have flown, carrying jewels of brightness to many homes throughout the land.

So runs the story of the wild chase after color. Yet my host is no mere “Naturist,” “Impressionist,” or “Idealist.” He studies Greek forms, feeling their refining influence, and Gothic shapes, noting and absorbing the structural integrity of their vigorous principles. He has never visited Japan nor India, sickness preventing. Yet his work teems with Oriental richness and mysticism. He shows himself a keen and an affectionate student of Byzantine and Lombardic art, barbarous and picturesque. When, some years ago, an attempt was made to measure the color value of certain enamels, the experiment should have been conducted in this Long Island flower garden, rather than in Union Square. The delicacies of tone characterizing that arrogant pearl of the decorator’s casket, Tiffany Enamel, having closer affinity with living flowers than with dead jewels, precious though they doubtless be. The glitter and sparkle seriously hampered the measurement, while the winsome smile of the flower seemed to invite a scientific investigation which ended by establishing their silent claim to the first position as agents of color. When this new enamel of the

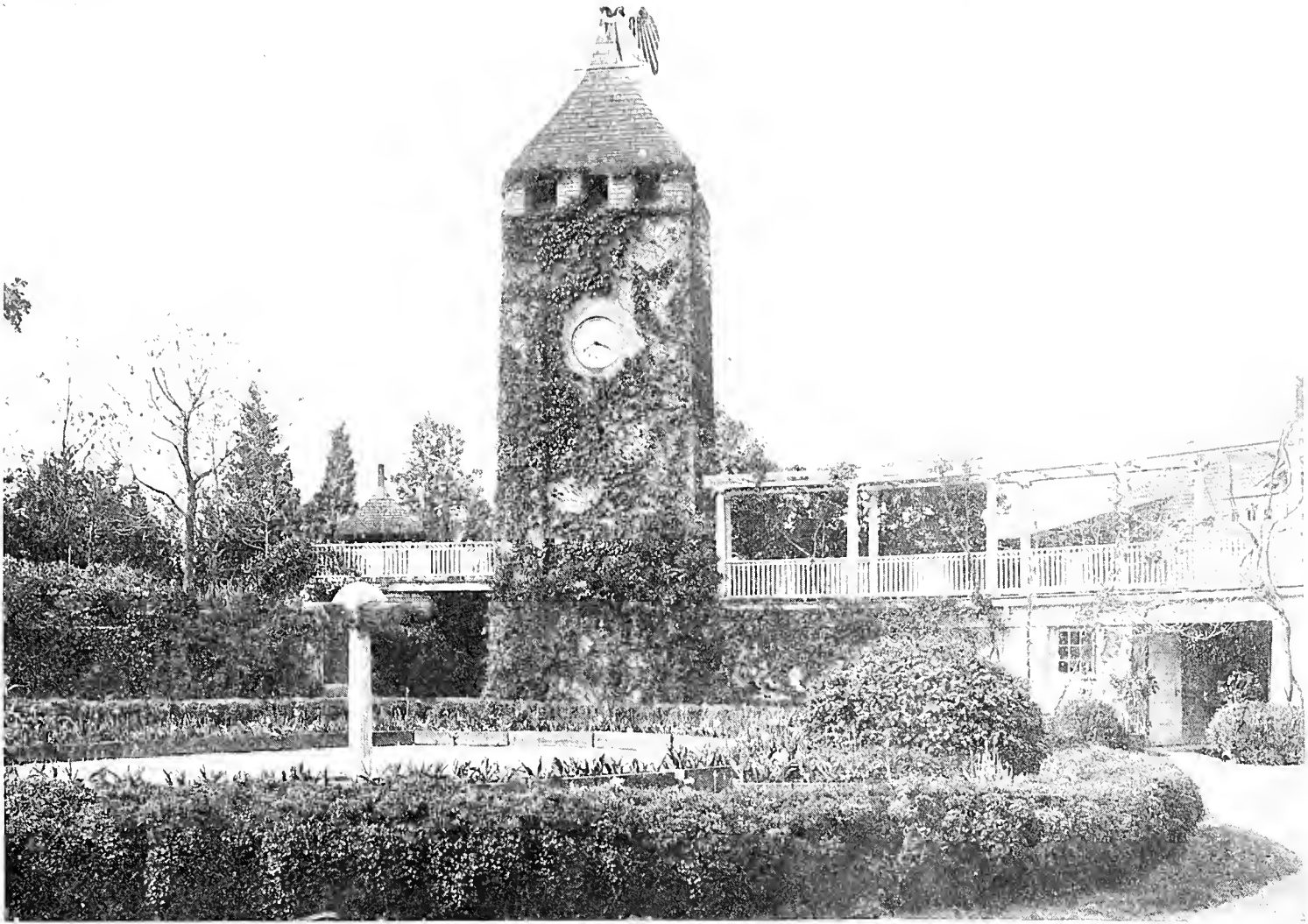
New World was placed in the midst of a handful of gems polished and uncut—lapis-lazuli, sapphire, star-sapphire, topaz, beryl, tourmaline, fire-opal, Siberian amethyst, pink tourmaline, aquamarine and other jewels, famous for their color-bearing qualities—the enamel was a king, yet even he could not coquet with the azalea without serious loss of caste and of tone! The azalea bewitching stones and enamel by her marvellous smile! Beautiful flowers have supplied a standard of measurement by which the colors of opalescent glass, enamel, aniline and dyes can be adjusted and their true importance determined. The temperate and mellowing color qualities of the flowers furnish us with examples of great and practical value.

Let us examine the deep, bright blue of that elusive plant the gentian, on some sparkling October day, when the sun is shining full upon it. Note the gradation of tone, remembering that it is by contrast that colors are beautiful, not as simple pigments. This startling blue flower, which seems to eat up all the blue in the garden, and then radiate blue so as to cool and tint everything around it is less than half blue. Starting with dark purple it runs through tones of greyish-blue to greenish-indigo, to even apple-green, forcing the bluest portion of the flower by strange contrast. Yet, when seen as a whole flower we say “Nature is a splendid moderator.” Examine his worshipful majesty, the giant sunflower, whose outflashing rays of golden light gladden the garden from midsummer to autumn. How many light and dark yellows and tawny brown tones does this sacred symbol present? Examine the rose, the



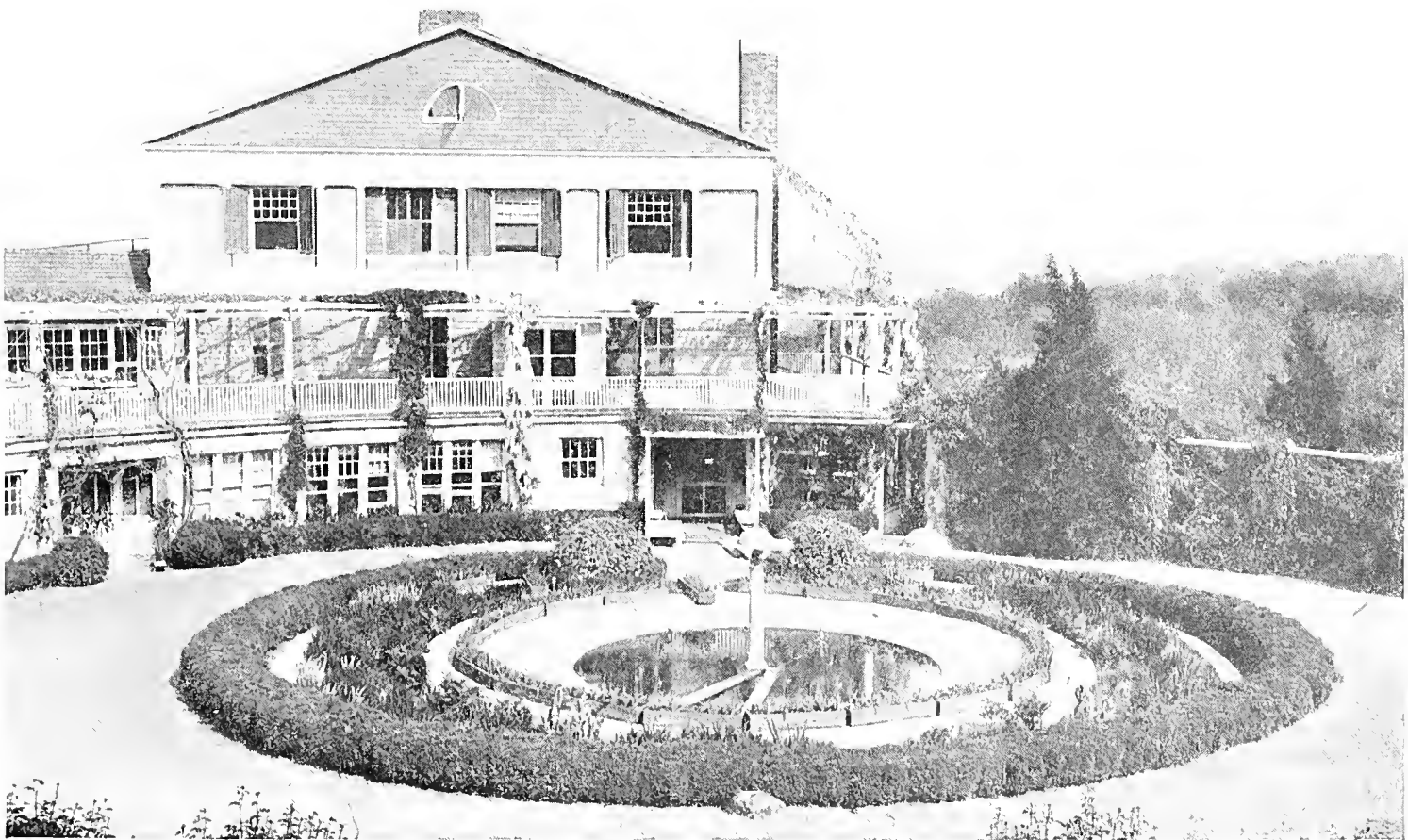
THE QUEEN OF THE LILY POND

One Source of Color Values



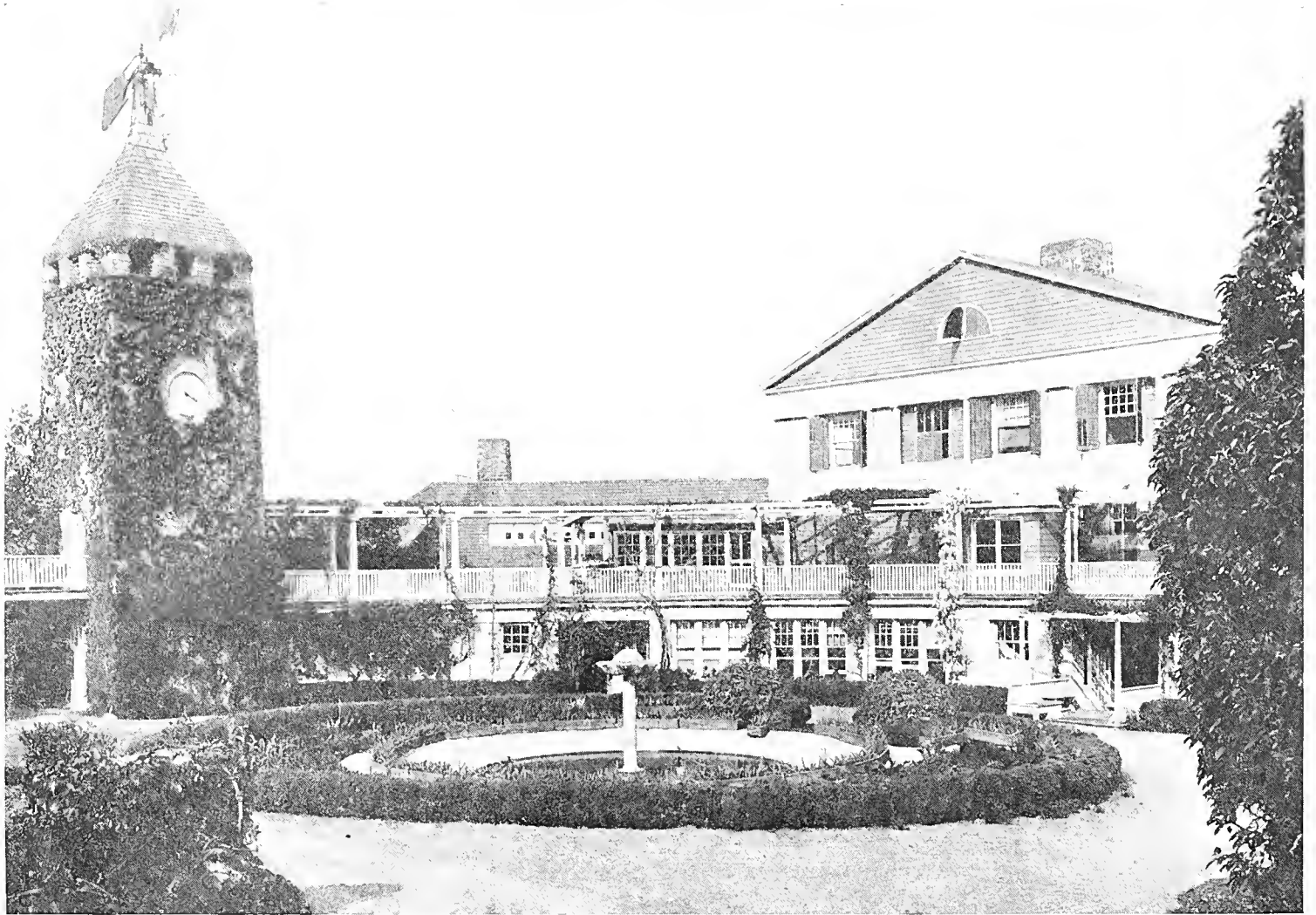
THE TOWER

On the inside its hospitable walls shelter a large water tank and pumping engine, a dark room for the amateur photographer and a workshop for the carpenter; while outside vines form the architectural enrichment from base to roof—a wall of living green



COURT ELEVATION OF HOUSE

House and Garden



GENERAL VIEW SHOWING FRONT ENTRANCE

azalea, the primula, the rhododendron, the lilac or some of the vegetables, the cabbage, the egg-plant, the melon, also take fishes, mackerel and mullets. Sumptuous color lurks in all of these for the artist to discover and apply.

Speaking of landscape painters, my host says:

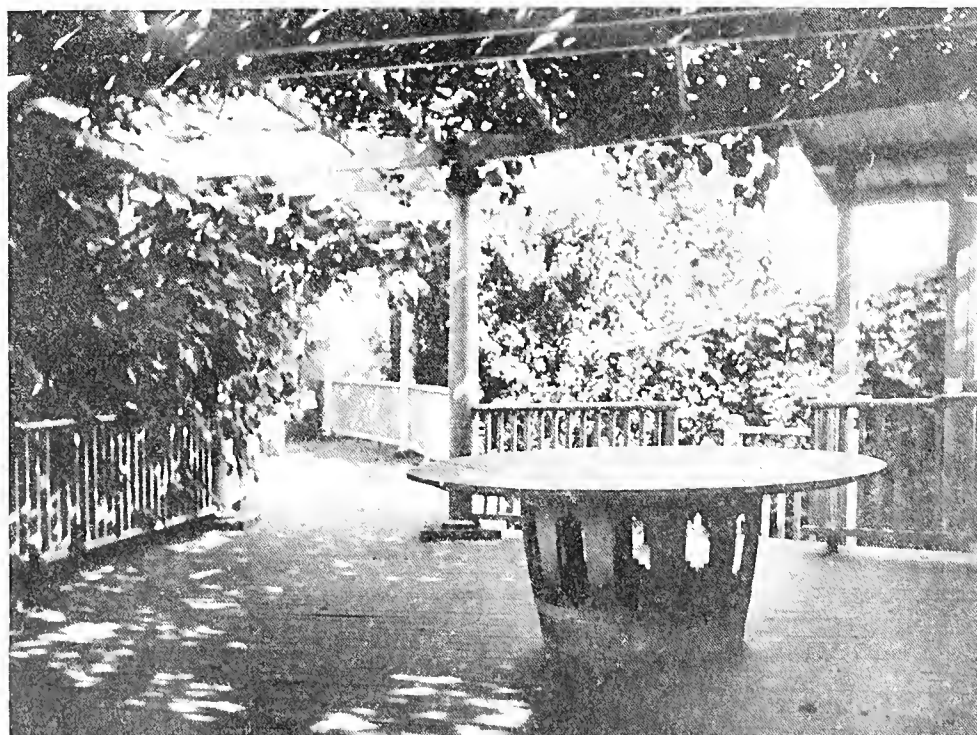
"A picture is a memorandum of a conception of a thought or of an idea. Art being a matter of fine feeling—as Tolstoi beautifully puts it—and that is perhaps the most successful painting which is, if possible, completed in one day. Let the painter begin early, work fast, and thus preserve his first conception."

Speaking of the great colorists:

"The older the man gets the

greater his difficulty to maintain his color balance, the values being hard to hold. Look at Corot and his dream pictures. At Turner and his wonderful landscapes. At Inness and his pastoral scenes. Yes—and that clever La Farge, he added the pen to the brush. His writing is fine. I enjoy it immensely."

As I look at this beautiful place I feel that here is a valuable note to craftsmen,—be they painters, poets or writers—that of being frankly personal. This home on Long Island grew out of the needs of the case, adjusted repeatedly to meet changing conditions. The house was not built at one time and the garden was not laid out at one time, but that it hangs together so



A SECOND VIEW OF UPPER PERGOLA

One Source of Color Values

well as we see it to-day, shows that great thought was given to the likelihood of development. If a room or two had to be built to the house, a fresh border or terrace for the flowers—there already was the place—just the right place for mason or the gardener to do their part. This is where skilled sight of artist comes before limited sight of layman, who designs in bits. Pretty, but small.

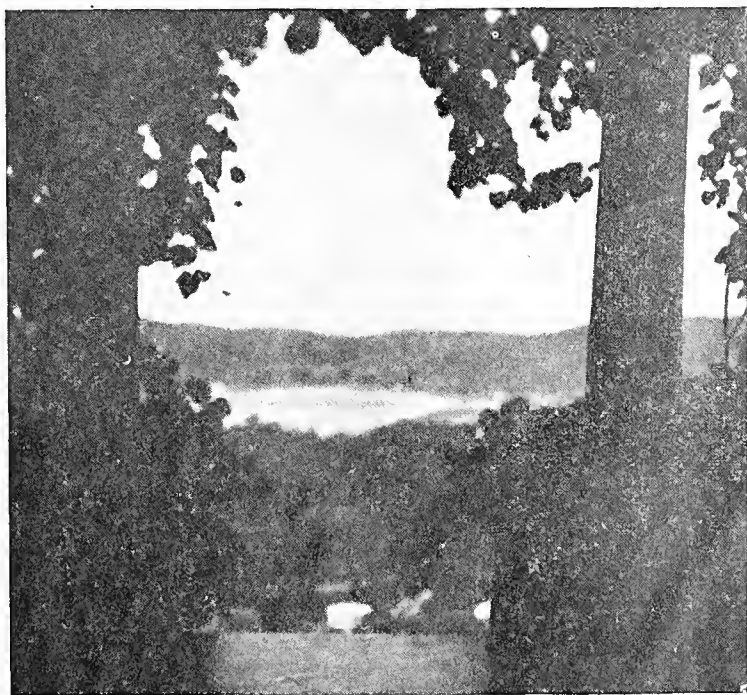
The Painter's homestead, about five hundred acres, is in the wildest section of Long Island, on the northern portion, some four miles from Cold Spring village, a part of the property running down to the bay. The original farmhouse was very small and low. It had to be "built over, to dodge the wind and yet keep the sun."

The problem of life in the country is an attractive field of investigation. It is just now before the public worn out with life in the city. Intellectual people are trying to solve the problem. It is worthy. Even those who have devoted years to the study here and abroad, find they know little about it, and ask who can lay out the plan—the whole plan—of a country place, making the most of everything, remembering a good house-plan is not merely a collection of rooms, tied together to secure a special view of a special landscape, or mere shelter for a family and protection from weather—a sort of skeleton framework or collection of bones, first fashioned and then clothed. A good house resembles the life of a man. It is an adaptation to condition and adjustment of rooms to site. Houses are too frequently expensive playthings, bespangled, belittled, overfed with attention and embellishment, when they might be characterized by exquisite simplicity—so little understood,—largeness, repose and wholesomeness that win all who see them. Nor is a good block plan of the whole property a mere adjustment of house to site and view, and the selec-

tion of a fence. It is the shaping and controlling of things generally. Water-courses, if water be on the site, that they run pleasantly, husbanding their strength that they feed, not drown, vegetation, spreading into an ornamental pool important enough to form a decorative spot, and yet kept moving to avoid stagnation. It is the adjustment of levels to form terrace lines in sympathy with house, without false effort, and yet leading to a natural climax. It is the selection of materials, natural to the location and yet not foreign to the scheme as a whole. It is the preservation of scale in gate-posts, sun-dials, garden-seats and the rest of it, remembering proportion counts, not inches. It is the selection of trees, plants, shrubs that look well when matured, and the building of roads, gutters, walks, steps and borders so that sudden rains do not destroy them, and the providing of "blind drains," to receive the overflow of water-tanks.

The tremendous responsibilities of home-designing and building, involve things greater than architecture, of which the above outline is but a hint. In presenting this contribution to the students of the country home problem, it is not as a portrayal of some newly discovered art, but as an illustration of one man's conception of the theme. And that man well-acknowledged as a true lover of the beautiful, and a painter of considerable distinction. The Painter has expressed this love in his graceful adaptation of an old principle, and he has done one thing supremely well—shown us where to stop—in one architectural and decorative problem.

In the search for a vehicle of expression, architecture, painting and the drama are said to have failed, the novel is reported to be the present, and music the coming agent of intellectual force. Can we not unite all these to form the home?



A PEEP AT THE LAKE



Courtesy Los Angeles Chamber of Commerce

THE LAKE IN HOLLENBECK PARK—LOS ANGELES

LOS ANGELES PARKS

BY CHARLES MULFORD ROBINSON

AT different points of the compass and far scattered, but each well within the residential area of the city, there are three beautiful and very popular parks in Los Angeles: Eastlake, fifty-six acres; Westlake, thirty-five acres; and Hollenbeck, twenty-six acres. Though small, they are more visited by the residents than all the other parks of the city put together. Yet Elysian Park has ten times the area of the largest of them and Griffith contains upwards of three thousand acres. Such, too, is the location of at least two of these little reservations, that tourists also see more of them than of the other parks, and in memory find these standing out, justly or unjustly, as types of the Los Angeles parks.

Now it so happens that there is a lake of about ten acres in each of the three, and that the landscape and planting effects in them are very similar. It is interesting therefore to note their dominant characteristics.

An Eastern observer is likely, I think, to gain four impressions. The first will be of a flower garden. If he is familiar with Boston, his thoughts

will go back at once to the Public Garden there. As that looks on a sunny June day, with its color masses, its splendid specimen plants, and the beauty of its individual flowers, so the park before him looks on a winter day. Indeed, there is so conspicuously the brilliancy of the Garden, that the stranger who knows well the latter has the astonishing sensation of feeling quite at home. The very lake is present, with its serpentine twistings marvelously preserved; its bridge not as much changed as one might have expected from the long journey; and the swan boats only pulled apart, so as to make separate toys of swan and boat. And it is likely as not that the people who sit around on the benches had baked beans for breakfast. They look entirely Eastern, as possibly half of them are, and this is a wonderful bean country.

As one basks in the sunshine and turns from thoughts of his fellows to the vegetation and the landscape pictures, he begins, however, to get a second impression. He observes the differences. These are not as marked as he had reasonably expected, and that first pleasantly surprising im-



Courtesy Los Angeles Chamber of Commerce

A CACTUS BED IN WESTLAKE PARK—LOS ANGELES

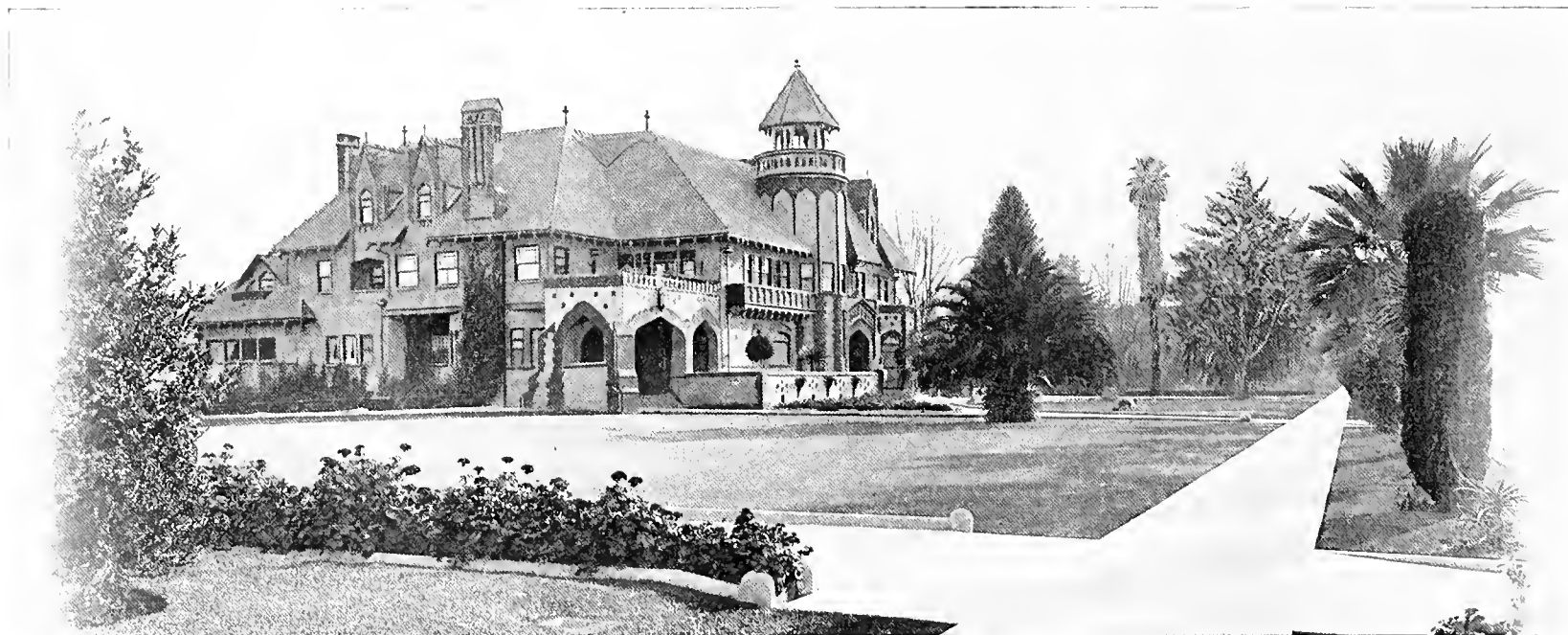
House and Garden

pression, which so took off the sharp edge of strangeness, never fully loses its hold. But there are differences. The conifers are more numerous and varied—a condition he had not looked for in advance; the palm lifts its tall branches where the maple would have stood; the black acacia takes the place of the thorn tree; the eucalyptus looks from the heights where the elm would have shaken its tresses; and the pepper droops its feathery leaves where the willow was wont to mourn. Then at the spot where would have been one of the queer beds in the Boston Public Garden—those that so gracefully combine the modest forget-me-not and the queenly calla lily—the eye, seeking the persistent absurdity, finds satisfaction in the eccentricities of a cactus garden. But one realizes that queerness is characteristic of the cacti and that they make no pretense of being anything else.

This sense of fitness is a close third among one's

As to the color discords, these are always a threatening danger where there are masses of bloom. All depends on the good taste of the gardener or his employer. For this reason one does stumble occasionally on dreadful combinations in private and hotel grounds; but the superintendent of parks in Los Angeles, James G. Morley, has a good eye for color, and the city parks very rarely offend in this way. They are not riots of blooms, for all the beautiful mass of it.

As to special effects, the geranium is largely used for road border and hedges. The latter use is commoner in private grounds, as a lot division, although on the drive winding up the steep hillside in Elysian Park, the municipality thus uses the geranium for a long distance, as a protecting hedge on the lower side. A species of the ice plant is in very familiar use to cover rocks, the precipitous walls of embankments and of cuttings, and as a



Courtesy Los Angeles Chamber of Commerce

RESIDENCE OF EDWARD L. DOHENY, ESQ., CHESTER PLACE—LOS ANGELES
Showing the use of the geranium as a border plant and the palm as a picture plant

impressions in one of these Los Angeles parks in winter. The impression does not belong to the Boston Public Garden, where its place is taken by a consciousness of showy expensiveness. But you feel here that floral display is not particularly costly, and that great masses of geraniums, patches of field daisies, roadside begonias, nodding roses, and hedges of calla lilies, bloom because they can't help blooming, and with no meaning of undue extravagance. "Where every month is June," as the railroad advertisements say of California, why shouldn't all the annuals be perennials and each park be one big, bright bouquet of flowers? How else could they be true to California? So the typical small park becomes a flower garden as naturally as in New York or New England it is almost anything else.

path border. The cacti are usually concentrated, in a cactus garden; palms are used as picture plants in the centre of a lawn, and for roadside planting. In the latter use, the date and fan-shaped are often alternated, with an effect that is interesting and showy, but not very symmetrical. The black acacia is recognized as the best roadside tree for street use; but now and again one finds an avenue of tall palms which is very stunning and dignified—in fact, so impressive that it has been included as a feature in one or two of these parks. Doubtless, such is the ideal toward which the roadside use of palms always strives; but the avenue pathetically cries out—and generally in vain—for a sufficient accent at the end of the vista. To be satisfying, it absolutely must lead to something. The pampas grass is lovely by the waterside, and the banana

Los Angeles Park

and bamboo are imposing. The three combined can make beautiful a tall screen without much width of planting. A grove of palms against a background of pine is a striking and unusual effect, and the tall eucalyptus—which popularly seems to be little regarded—does get into the landscape with very fine effect.

Thus there are other and more serious landscape efforts than just that bedding of bright flowers which gives to the Public Garden in Boston its distinctive character.

That is the fourth impression—one's final judgment. And it may be that to the people who live in Southern California the flowers are a less vital attraction in the parks than to the strangers. One sees, at any rate, comparatively little loitering over the flowers, though the band concerts on Sunday afternoons bring tens of thousands of people into the parks. One would have to search, too, for any sign prohibiting the picking of blossoms. There is said to be very little trouble of that sort. Nobody steals flowers, for everybody has them.

Los Angeles has done remarkably little as yet, compared with what she ought to do, toward the beautifying of the streets by parking and boulevarding. But where this has been done, blossoming plants, such as the geranium and larkspur are quite commonly used and they seem as unmolested as cobblestones. In the year 1905, the park department set out, in parks and streets, 483,000 bedding plants; and yet the side parking where flowers were used, between walk and curb, was mainly done by the property owners. Fences, too, are very rare in front of houses, and the front gardens are full of flowers. All this explains why the blossoms are not picked. The thief would not know where to begin, and what is the use of stealing what one already has?

A few more notes of a casual observer remain to be jotted down. The poinsettia is everywhere—



Courtesy Los Angeles Chamber of Commerce

AN AVENUE OF PALMS

A striking instance of an insistent need of an accent to close the vista

in parks, and gardens, and its picture is in all the stores. Often its stalks are half as high as a house; but the country is full of the stories of the bigness of California plants—of roses over roofs and geraniums like bushes. A few weeks later—when spring comes—the golden poppy is as common as was ever the poinsettia, and as beautiful in its way. Though it is a “wild flower,” there has been the courage and good sense to put some beds of it in the parks.

One thing has not been done in the Los Angeles parks, however, that ought to be done. Not a tree or plant is labeled, and in this city of tourists, where the very newsboys in the streets sell papers from every large city of America and Europe, the labels would add immensely to the interest, for the vegetation is new to very many of the strangers. But a good thing that has been done in Eastlake Park, is the construction of a ford, where horses can be driven splashing across the lake, to the infinite delight of children, of every age; and where by the aid of stepping stones, young people, and for that pretty much all the world is young enough, can have the pleasure of crossing where every step brings the delightful possibility of falling off—and wetting one's shoes! Incidentally, when the ford is not in use, there is no marring bridge; and the ford is so near the lake's end that its use is never necessary, except for fun. It is a rare device in a park, but a most happy one.

THE PORTABLE HOUSE

By LIVINGSTON WRIGHT

ONE of the most valuable devices for the aid of the colonies of summer tourists, camping parties, and lovers of outdoor life in general is the Portable House. Since this invention came in, you can carry your house along with you on your vacations. The carryable house is one of the most convenient, economical and necessary equipments of which the vast army of outdoor lovers can know.

We have had, gradually, the accumulation of various indispensable contrivances for the convenience of the summer cottager and the camper and the traveller. For instance, an old hunter out in Michigan, burdened with his heavy pack, invented a small axe or tomahawk that would fold into a protecting clip over the edge of the instrument and was light enough to be carried in the pocket. A military man devised a portable chair, a chair that would fold up and yet when spread open for use was as spacious and comfortable a lounging retreat as your finest Morris chair in the parlor. And so, the list might be extended to indefinite proportions.

Singularly enough, we began our outdoor inventions by looking to the necessities we needed in or around the house or camp. It was only after we had attended to all this that we began to plan the house. Such is the history of invention—seeming to go by contraries. Your poet never can write what or when you expect him to and your inventor never can invent what or when you expect him to.

Several firms in various parts of the country are now making portable houses. The practicability of transporting these houses and the prices at which they can be procured make them almost indispensable. Being made in sections, side, end, floor and roof pieces, your portable house can be loaded upon a large dray, and when your location is reached the entire contrivance can easily be set up in three hours. The house is not only attractive in appearance but the best part of it is that it is exceedingly staunch and stable. The thing is fastened together

with bolts and hinges in such a way that a storm which would utterly demolish many a rude camp or cabin would not injure one of these portables in the least. For example, many city dwellers are using them upon the Maine coast where they have some terrific gales, yet the portable excels the ordinary dwelling-house of the natives in its "seaworthy" qualities. The fact is that being constructed on practically the principle of the modern steel skyscraper style of building, as was found with the skyscrapers in the San Francisco earthquake, a cataclysm might bowl them over, roll them around, turn them upside down but it could not tear them apart!

In the matter of expense—well, how many of us have picked out some lovely rural spot and longed for a camp there? Yet when we began to inquire it was to be told that "lumber is high and labor is high and to get anything like you'd want 'twould cost you four to five hundred dollars." Then we would recall the fact that, much as



A PORTABLE HOUSE AT ELIOT, MAINE—CAMP LOTUS

we love the place, we would not perhaps care to camp on this particular spot forever, and what would we do with our house "n things" when we wanted to leave? For, understand that in many a country community it is not a safe thing to leave a summer house uncared for during the long winter. These houses often become the abode of tramps or else are apt to be set on fire by neighborhood boys. But with your portable—why, the thing don't cost much, and if you want to go away why you just—take your house right to pieces and pack it up just as you do your trunk! You can store it in a nearby barn or shed or you can put it on a freight train and go back to the city with it! And the prices: Well, I will quote from one catalogue at random.

One room, 10 x 10,—\$100; two additional rooms, 10 x 10—\$80; one screened room, 10 x 10—\$80; one side porch, awning top,—\$30; one "L," hinged roof—\$35. Total—\$405.



A House of the French Type with the Local Doorway

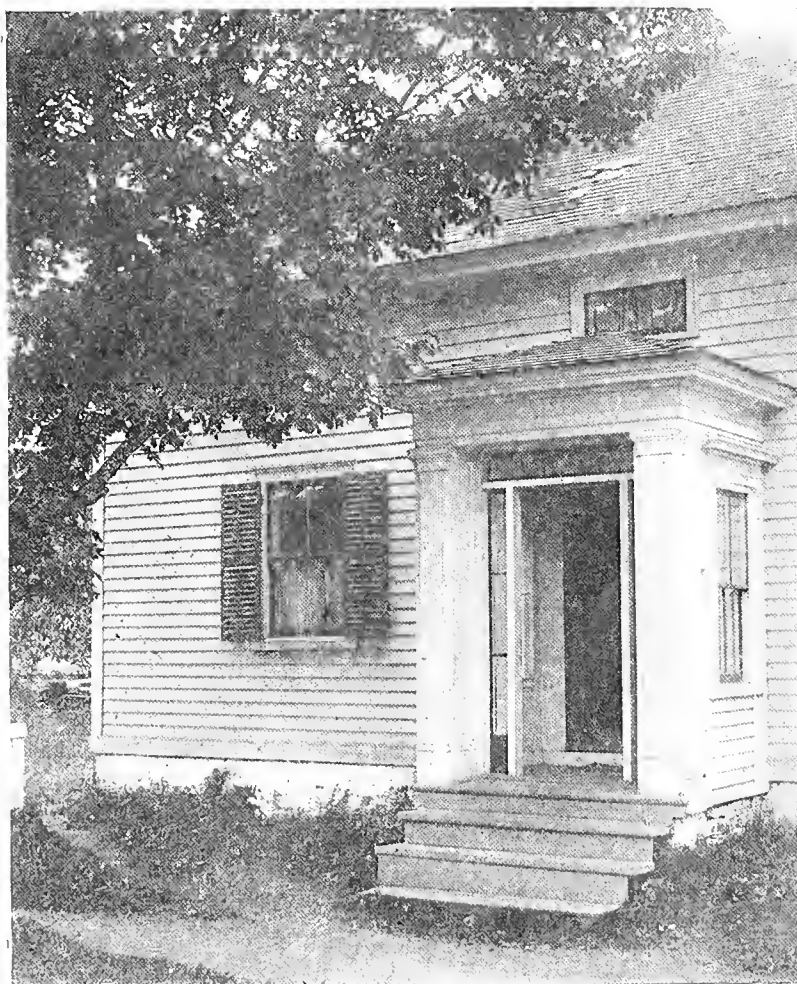
DIGBY DOORWAYS AND DECORATIONS

BY PHEBE WESTCOTT HUMPHREYS

IN spite of the fact that the inhabitants of quaint old Digby boast of their direct descent from the Loyalists, traces of early French settlers are found in the rambling architecture of many of the oldest homes in the fishing community. The tourist who enters "Evangeline's Land" by way of the Bay of Fundy, becomes accustomed to the peculiarities of the French settlers (in constructing their homes in Acadia) before reaching Digby. But those who make the ocean trip direct from New York to Yarmouth, and take the "Flying Bluenose" to that interesting bit of English soil known by the much-loved name of "Digby," will probably be filled with wonder at finding many of the oldest houses built in a style apparently far from sanitary—according to the notions of tourists from "The States"—with the dwelling-house, the woodshed, the pigsty, and the barn and stables erected in low, rambling

style, and all joined under one roof. Frequently the barns are at some distance from the homestead, with a wagon house between, and a low grain-crib joining them; but invariably they will be found under one roof, in order that, in the cold of the Nova Scotia winters, every department of the farm life, from the human inhabitants to the trusty oxen, and the smallest pig or chicken, may be visited and its wants supplied without leaving the shelter of the long protecting roof.

After becoming accustomed to this peculiarity in home construction, which is traced directly from the early French, and which is confined here mainly to the inlets of the Digby or Annapolis Basin, known as "Joggins Inlet" and "The Racquet," the next surprise awaiting the tourist who is interested in the architecture of this charming old "town of the cod and the hake," will be the beautiful old



A PRETENTIOUS AND CHARACTERISTIC VESTIBULE

House and Garden



ANOTHER WAY OF EXPRESSING SOCIAL POSITION

doorways—compared with the cabin or cottage homes to which they give entrance—and the profusion of flowers that, in season, decorate every yard and entranceway to the home.

One feels very grateful to these doorways and flowers for supplying a certain charm to the one long row of dwelling-houses and business places encircling the Digby Basin, and comprising the main part of the town. Without them the town itself would be considered architecturally ugly, and entirely out of keeping with its surroundings. Somehow, from the first glimpse one obtains of historic, breezy, tide-wonder Digby, with the green, forest-crowned hills in the background, the deep blue waters of the wonderful tidal basin forming a semicircle about it, the soft blues of the sky separated from the blue waters, by the mystic purplish-blue of the distant mountains, one naturally expects great things of a town built amid such charms.

There is a feeling of disappointment amounting almost to indignation when it is discovered, on closer acquaintance, that the majority of the houses of old Digby are one and two storey wooden cottages, with narrow façades and steep roofs; but as that observing tourist, Margaret W. Morley, quickly discovered on entering the town, they possess the inartistic virtues of cleanliness and new paint in addition to the artistic virtues and natural beauties of their flower gardens. "Few Digby houses go to ruin for lack of paint" she says, "consequently the town has a very new look, and presents a thrifty and well-to-do appearance, as exasperating to the artist, as it is doubtless gratifying to the inhabitant. But all objectionable features are redeemed by the flower gardens."

Fish-flakes and flowers can do much for a place, and in Digby there are fields and coast-lines and street borders, filled and crowded with fish-flakes, covered with drying cod and hake; and flowers are

everywhere. The people have a pretty way of putting them wherever there is a place to hold them. One sees pots of blooming plants in the cellar windows, on the main street where the houses add to their other crimes against good taste, that of opening directly upon the sidewalk. Flower pots stand on brackets on the side of the house, and often bank up two sides of the little extended entryway. It is pleasant to enter a house between walls of flowers, and it is pleasant to stop before the yards and interview the tangles of poppies and pinks and all sorts of bright and spicy flower-folk that congregate in those places.

Digby flowers appear to grow for the mere joy of it. They are so bright and spicy, and crowd out the weeds with such vigor, sometimes overflowing the garden and straggling out to the roadside. They remind one of Celia Thaxter's flowers at the lighthouse on the Isles of Shoals, seeming to have the same qualities of brilliancy and fragrance. A house without flowers is the rare exception in Digby. They



ATTACHED TO A VERY MODEST COTTAGE

Digby Doorways and Decorations



COD-FISH FLAKES. A ROW OF FISHERMEN'S COTTAGES

give character to the place, and rob the cheap frame buildings of half their ugliness, while to the more interesting types of homesteads they give an additional charm.

There is a typical, delightful old garden almost surrounding a tiny house, facing Cannon Field. The house itself is covered with vines, which are vastly more becoming than paint; and into the garden seem to have gathered all the sweet old-fashioned posies from long ago to now. It is a pleasure to saunter over from Cannon Field, and lean on the low fence, behind which is such a profusion of bloom. The back yard, too, is a flower garden sharing the precious soil with the plum and cherry trees and the gooseberry bushes.

It is said that if Digby had picturesque houses it would be almost too charming a spot for the visitor. It has two or three. They are found on the Racquet and the Joggin's—inlets running in, along opposite sides of the town. They are little gray wide-roofed, and especially long-roofed old fishermen's houses—of the French type mentioned—guiltless of paint and very much the worse for wear. Digby no doubt is ashamed of them, and they must be very uncomfortable to live in, but with their tall hollyhocks, their clustering fish-flakes, the background of water and the distant mountains, they make distracting pictures.

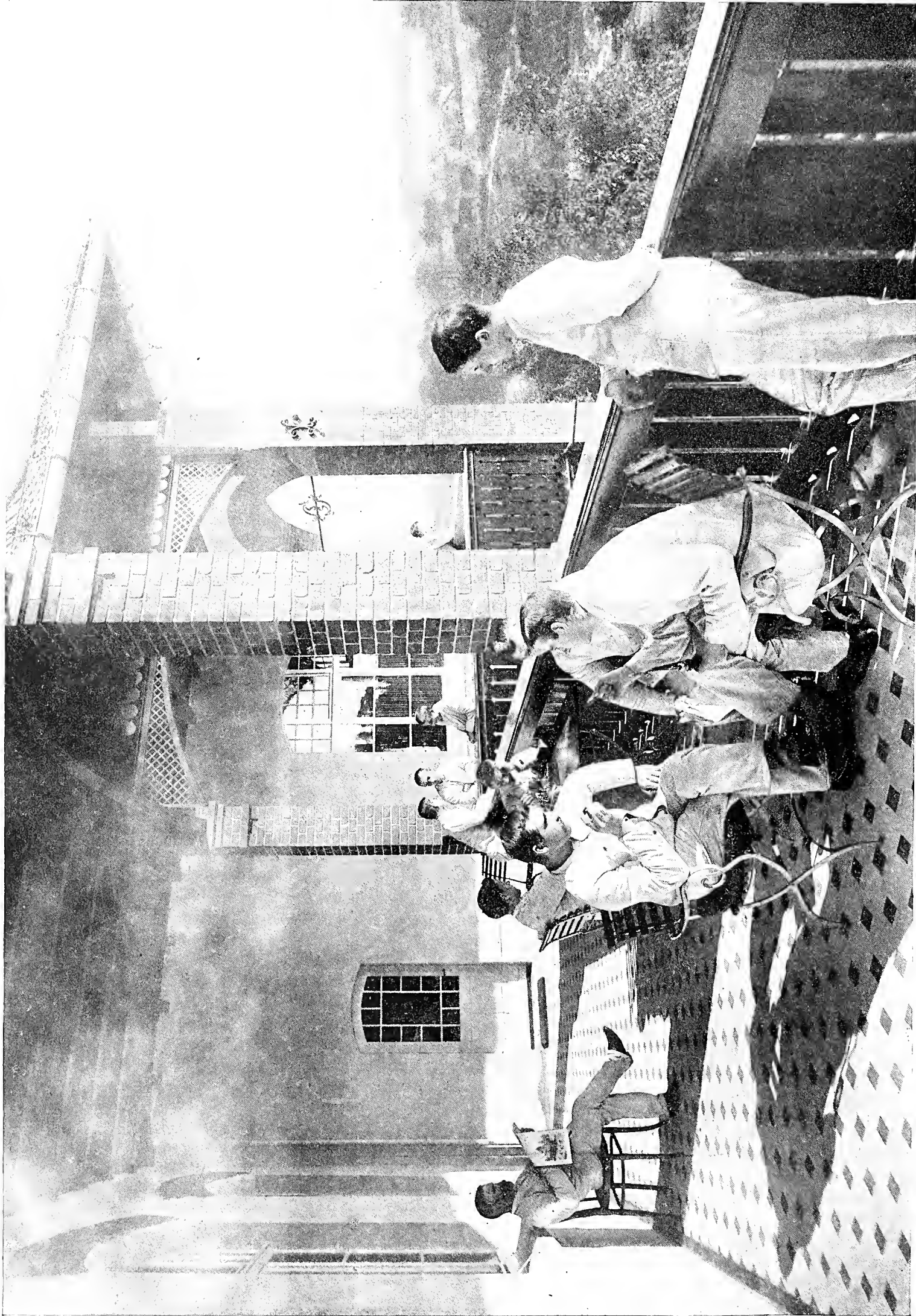
So much for the characteristic charms that greet the visitor along the sea-bordered main street of Digby, the section that appeals most strongly to the average tourist. But one must saunter farther back on the hill slope to discover antique and picturesque doorways in addition to the flowers. Little homes that would be considered mere cabin-homes else-

where, with two rooms down stairs, and a low-roofed loft above, will often disclose to the astonished visitor a surprisingly beautiful doorway, with old-fashioned paneling, side and top lights with just the right amount of glass—divided into small lights—to emphasize the appearance of solidity, and near [the top of the door between the panels is a big brass knocker, of a past century type, that gives a satisfying finishing touch to the whole. How could the Nova Scotian architect who built that house have conceived of such a doorway, much less have executed its satisfying lines, is the question that confronts the visitor who lifts the old brass knocker and is admitted to the typical flower-bordered

entryway. One might be entering a palace home from the appearance of the doorway and its interior flower border; and it is difficult to reconcile these beautiful features with the plain little frame structure to which they give entrance.

For the more pretentious cottage home, the steeply sloping roof admits of two windows in the front and the back loft or attic bedroom; and of the two down stairs rooms; frequently both the front and the back room will have a broad bay window; and here the quaintly beautiful doorway will be charmingly arched and hooded.

Still further along this street on the hill slope—overlooking the main street of the town, and the blue basin, and misty-blue mountains beyond—is found the characteristic types of houses of the wealthy fishermen of Digby, the houses of numerous bay windows. Probably there are no other houses in the world so much “bay-windowed” as those of Digby in proportion to their size, certainly none are found to compare with them in all “Evangeline's Land.” First storey, second storey, and roof, set forth their uniform projections of bay windows until they appear to comprise the entire dwelling; and the fact that every one of these projections is invariably filled with flowers, and that a similar projection provides a hood and side panels for the front doorway, would probably make even the professional architect acknowledge the quaint beauty of the whole, while from the non-professional standpoint there is something simply bewitching in these unusual types of home building, overlooking the sky-doubled tidal basin, that has pushed its way through the Digby Gut from the Bay of Fundy.



THE TERRACE OF THE KAISERIN AUGUSTA VICTORIA RECREATION HOUSE



Panoramic View of Colony Altenhof

GERMAN MODEL HOUSES FOR WORKMEN

BY WILLIAM MAYNER

American Consulate-General, Berlin

I.—THE KRUPP COLONIES

INTRODUCTORY.—The problem of rescuing the skilled artisan from the tenement houses into which he has been forced by the congestion of the larger cities has long been more insistent for solution at the hands of the great industrial managers in Europe than in America. But here too the problem is beginning to press, and a recognition of the increased value of the workman when properly housed and provided with rational means of recreation for himself and his family, has led American employers to seek eagerly for the best means of accomplishing such a desirable end. With a view to aiding in this humanitarian work, *HOUSE AND GARDEN* has commissioned Mr. William Mayner, of the American Consulate-General in Berlin, who has given the subject much attention and has unusual facilities for elucidating it, to prepare a series of illustrated papers upon the results already achieved in Germany, where the problem has been attacked with the resolution and thoroughness characteristic of that enterprising and progressive nation. In this first paper Mr. Mayner begins, by way of concrete example, with an account of the splendid results attained at the great Krupp works at Essen, and their allied industries. This will be followed by a discussion of the general problem, after which other workmen's colonies, as those at Spindelsfeld, the Borsig works and elsewhere will also be fully described and illustrated. At the conclusion of this first installment will be found a statistical summary of the vast annual operations of the Krupp Company, especially prepared by them at Mr. Mayner's request for publication in *HOUSE AND GARDEN*. EDITOR.

IN view of the great importance which in modern times is attached to the housing of workmen, it may be of interest to learn some particulars regarding the policy which has guided the firm of Friedrich Krupp in their arrangements for housing their workmen which has exercised so great an influence upon this whole general movement.

The oldest house for workmen of this firm is the original residence of the founder erected in 1822.

Alfred Krupp, the son of the

founder, dedicated this house in the following words: "Fifty years ago this house sheltered my parents.

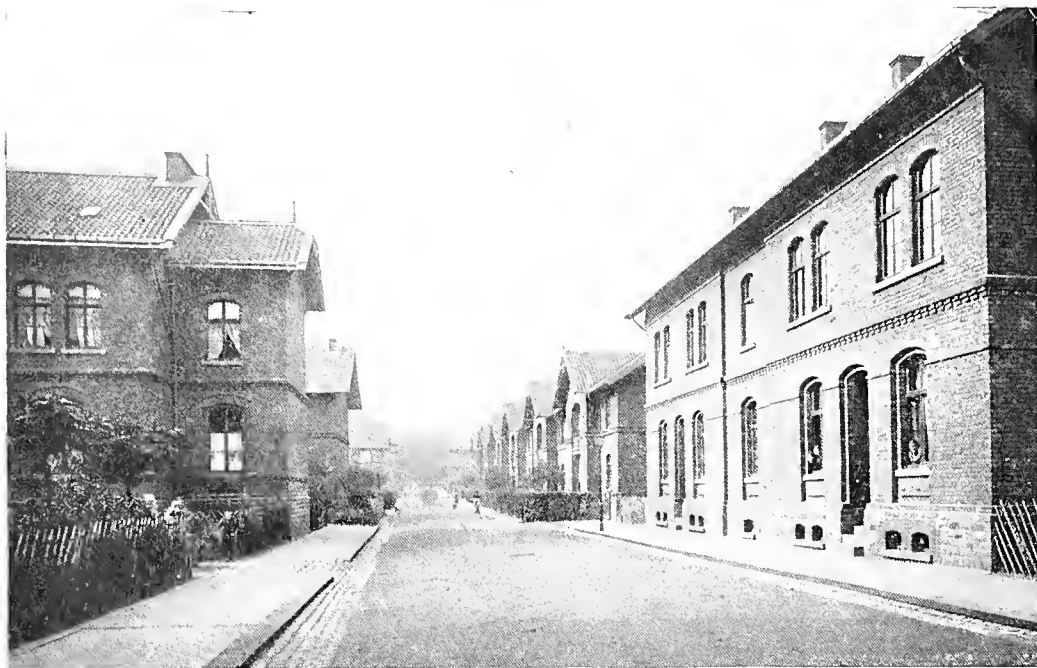
May every workman be spared the anxiety which the founding of the factory brought upon us. For twenty-five years the success was doubtful. Deprivations, great efforts, confidence and persistency in the past have finally met with such wonderful success.

"May this example be an encouragement to others in distress. May it increase the respect for small houses and



VESTIBULE IN "THE HOUSE OF REST" COLONY ALTENHOF

House and Garden



STREET VIEW IN THE COLONY BAUMHOF

the sympathy with the often great troubles of the working man.

"The purpose of work should be the common welfare—then work will bring a blessing; then work is a prayer. Let every one in our employ from the highest to the lowest find his home in happiness, gratefully and modestly. This will be the fulfilment of my highest wish." This house has on the ground floor four and in the attic two rooms.

The firm of Krupp was first of all forced into providing rooms for its workmen when the rapidly increasing population made lodgings in Essen and the neighborhood very scarce.

The first dwellings were erected in the years 1861 and 1862. They contained on the ground floor and upper floor three rooms each.

In 1863 eight simple rows of houses containing 136 lodgings were erected in Alt Westend. They contained each sixteen lodgings with two or three rooms in one block, of which four each have a staircase. Water-closets for each lodging are either on the landing or next to the kitchen. During the "seventies" under the energetic management of Alfred Krupp the greatest activity in erecting houses for workmen was displayed and the colony Nordhof, the dwellings in the Kuppen-Str., since demolished, and the dwellings in Schederhof were erected. These dwellings were mainly without cellar and store-rooms and only narrow wooden staircases led to the upper floor. The water-closets were outside of the houses. During the period from 1871 to 1874, working men's colonies were erected in Neu Westend, Baumhof, Schederhof, and Kronenberg.

The colony Neu Westend consists of sixteen double houses with six dwellings each, of two to three rooms, with the water-closets on the landings.

The colony Baumhof is erected on an estate in the south of the city and its buildings have been built in a more rural style, partly with stabling and each with a garden. The number of lodgings is 154, of three, four or five rooms. The houses built at first contained lodgings for four families. The buildings erected in 1890 contain on two floors four lodgings of three to four rooms, with a separate entrance. Besides this, some buildings of three floors have been erected with lodgings of four to five rooms, each lodging with separate

water-closets on the landing.

The colony Schederhof consists of large rows of houses of three floors with six lodgings, two on each floor. The 492 lodgings of this colony have two, three or four rooms. As no gardens could be given, an extensive park was arranged and also gardens provided for letting to the tenants.

In the colony Kronenberg the buildings are partly three stories high with thirty to forty lodgings. Every lodging has its own entrance and separate water-closet. Avenues of trees and a park located in the centre of the colony, together with the gardens surrounding the houses, give this colony a rural character. In 1899 there were 1,509 lodgings of two, three and four rooms.

All these colonies are built and arranged very simply on the principle of the late owner of the firm, Alfred Krupp, "that all poor people and families which have to save money should have healthy dwellings at the cheapest price possible."



A DWELLING HOUSE FOR TWO WIDOWS—COLONY ALTENHOF

German Model Houses for Workmen

When in the nineties the factories increased, three new colonies (Alfredshof, Altenhof, and Friedrichshof) were founded. These new colonies, for which all modern sanitary appliances have been utilized, have been beautified also by the arrangement of the streets, variety in the buildings, arrangement of squares, etc.

In the arrangement of the ground-plans the greater demands of modern times have also been taken into consideration, no dwellings of only two rooms have been built, but only those of three and more rooms and a better separation of the floors and water-closets has been observed. Houses for only one family have always a garden and those with many stories have verandas and balconies. In the kitchens, pantries and cupboards have been amply provided.

The colony Alfredshof was built on the cottage plan with houses for one, two, three and four families, each house being located in a little garden. In the houses for more than one family, every lodging has its separate entrance through the garden. As a rule the houses for one family have five rooms, three on the ground floor and two above. The houses for more families contain lodgings with three and four rooms. The entrance is through a veranda from which there is also the entrance to the water-closet and the cellar. In Alfredshof there are at present 232 lodgings.



TYPE OF A ONE-FAMILY HOUSE—COLONY ALFREDSHOF

three rooms, each situated in a garden. Only in the case of houses for widows, dwellings of two rooms are arranged one above the other.

Besides this there are two houses each for twelve single pensioners and one for six widows, in which the men have one room and the women one room and a small kitchen each. Besides this there is for general use two large halls in each house. In order to enable the partly feeble inmates to go to church a Protestant and a Catholic chapel was erected.

The colony Friedrichshof is built on the plan of tenement houses. There is a separate entrance and staircase for every four to six families, every two or three families have a common wash kitchen, but each lodging has its own entrance from the staircase. The houses are two to three floors high and grouped around large courtyards which are laid out as gardens and for playgrounds. At the entrance to the colony there is a number of houses for two families with four to six rooms. There are at present 200 lodgings.



GENERAL VIEW OF THE COLONY ALFREDSHOF

House and Garden



THE PROTESTANT CHAPEL—COLONY ALTENHOF

In the colony of Kronenberg there are sixty-three dwellings intended especially for office employees and masters. They contain four to eight rooms with separate space in the attic and the cellar. There is a common wash-house for every three dwellings.

The foregoing shows that the colonies for the workmen at Krupp's establishments have been built on different systems. No doubt the cottage system is preferable for hygienic and social reasons to the tenement house. But it requires greater outlays for maintenance, streets, etc., so that the rents naturally have to be a little higher. In the colony Friedrichshof it is shown the tenements can be so grouped and arranged as to fully comply with all hygienic requirements. The rent for the several lodgings is as follows:

For dwellings in barracks
\$15 to \$22 per annum.

For other two-room dwellings
\$22.50 to \$27 per annum.

Three rooms \$30 to \$55.

Four rooms \$42.50 to \$80.

Five rooms \$67.50 to \$100.

The total value of the ground, property and buildings is \$4,000,000. The rate of interest is about $2\frac{1}{2}$ per cent.

The following complete statistical summary of the stupendous yearly operations of this world-famed corporation has been prepared for special publication in *HOUSE AND GARDEN* by Friedrich Krupp, Ltd., of Essen.

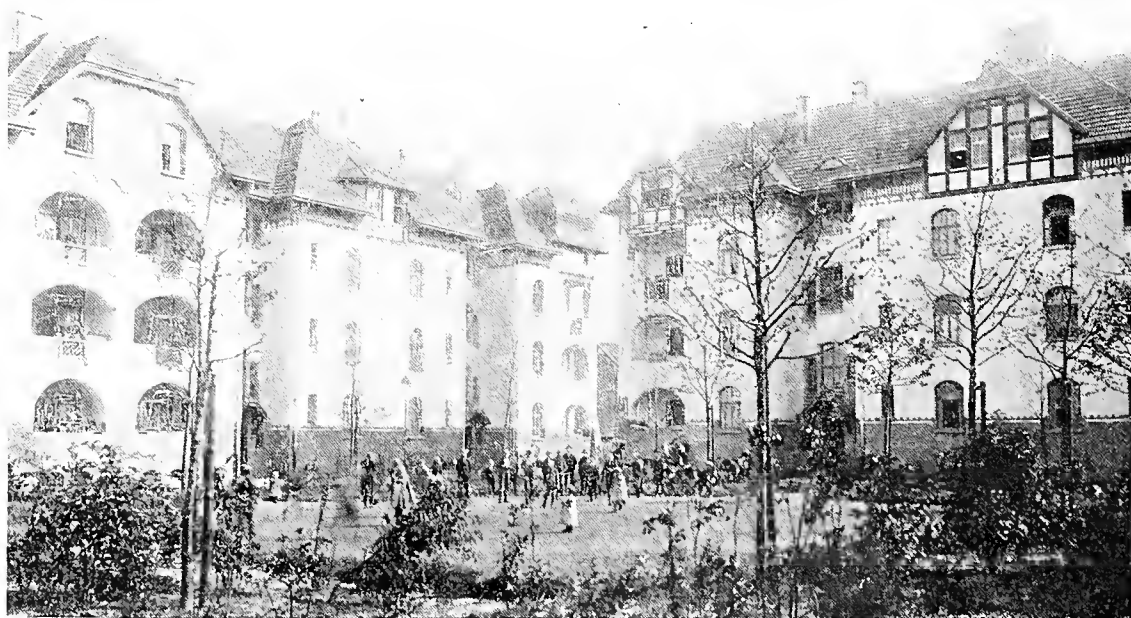
Krupp's works, the sole owner of which was Friedrich

Alfred Krupp until his death on November 22, 1902, became the property of his daughter, Berta, and in accordance with the last wishes of her father, were made a Stock Company on July 1, 1903, the shares, however, remaining in the hands of the proprietress.

The capital stock amounts to 160 million marks (about \$40,000,000). The board of directors consists of eleven members, of whom nine reside in Essen and one each in Magdeburg and Kiel, the former being director of Krupp's Gruson Works in Magdeburg-Buckau, the other of Krupp's Germania Ship-building Yards in Kiel. The board of supervision consists of four members.

The original firm was established in 1810 by Peter Friedrich Krupp, born in 1787. In 1811 the first smelting works for cast steel were erected and in 1812 Alfred Krupp was born, who during his long and hard-working life, raised the firm to its high standing and world-wide importance. In 1826 Peter Krupp died. In 1843 the first rifle barrels from cast steel were made and in 1847 the first guns (three pounders).

In 1848 Alfred Krupp became sole owner of the business and in 1853 first introduced his invention of making wheels of railway cars without welding. In 1854 Friedrich Alfred Krupp was born, and in the same year the first twelve pounders were made. In 1861 the famous fifty ton hammer "Fritz" was erected and a year later the manufacture of Bessemer



A PLAYGROUND IN THE COURTYARD—COLONY FRIEDRICHSHOF

German Model Houses for Workmen



THE KITCHEN IN A TWO-FAMILY HOUSE—COLONY ALFREDSHOF

steel commenced. In 1867 Krupp exhibited in Paris a block of cast steel weighing 40,000 kg. (90,000 lbs.) and a 1,000 pound gun (35.5 cm.). During that year prismatic powder was introduced and the "ring construction" of the large guns. In 1869 the Martin process was introduced and in the course of the next years mines and works were purchased and added to the now rapidly growing business, and the famous shooting ranges for big guns in Misen were opened. In 1887 Alfred Krupp died on July 14th.

The business was ably continued by his son and a number of

eminent assistants. In 1889 smokeless powder was invented and the construction of guns greatly improved. In 1890-92 the manufacture of steel plates was added to the business and the Gruson works in

Magdeburg bought, as well as the ranges—Tangerhütte. In 1896 Krupp acquired the Germania Company of Berlin and Kiel.

The present stock company of Friedr. Krupp comprises the following works:

I. The coal mines. 1. Salzer-Neuack in Essen. 2. Hannover in Hordel near Sochum. 3. Hamshel.

II. Numerous iron ore mines in Germany and a



ENTRANCE TO THE COLONY FRIEDRICHSHOF SHOWING ONE OF THE TWO-FAMILY HOUSES ON THE LEFT



LIVING-ROOM IN A TWO-FAMILY HOUSE—COLONY ALFREDSHOF

share in the iron ore works in Bilbao in the North of Spain.

III. The smelting works. 1. Friedrich-Alfred works in Rheinhausen. 2. Mülhofener works near Engers. 3. Hermann works in Neuwied. 4. Casting works and machine factory in Lahn.

IV. A shipping firm owning seagoing steamers in Rotterdam.

V. The steel works in Armen, Westphalia.

VI. The Gruson works in Magdeburg-Buckan.

VII. The Germania ship-building yard in Kiel.

On April 1, 1905, the total number of workmen, etc., including 4,632 officers, amounted to 55,816, viz.: In the cast steel works in Essen 30,260, coal mines, 8,410, iron ore mines 3,631, smelting works 4,286, steel works in Armen 840, Gruson works in Magdeburg-Buckan 3,938, Germania ship-building yard in Kiel 4,451.

The oldest specialty of the cast steel works in Essen formed the manufacture of cast steel in crucibles, *tiegelgusstahl*. This is a steel which is made of specially and carefully selected raw material in crucibles and from

these crucibles is cast into blocks, the largest of which weigh up to 85,000 kg. The ore for this steel is exclusively obtained from Krupp's own mines. The blocks so cast are absolutely homogeneous, a result attained by no other steel manufacturer with the same certainty.

This steel is used especially for such products in which security in their use is of the greatest importance; such as, for instance, gun barrels, and the important parts of locomotives, ship machines, shafts, etc., certain tools, and stamps. There is also made Siemens-Martin steel for sheets, armor of iron-clad vessels, wheels, etc., and a mixture of the two steels is used for screw propellers, dynamos, etc.

Another special branch is devoted to the manufacture of puddle-steel, the greater part of which is used as raw material for the crucible cast steel, though partly sold for special purposes, such as the making of wheels of gun carriages. It is also sold abroad as Milano and Bamboo steel for the making of tools.

The Bessemer steel made in Essen is mainly used for railway purposes, rails, fish-plates, etc., and in the shape of bars sold for the making of tools, springs,



BEDROOM IN A TWO-FAMILY HOUSE—COLONY ALFREDSHOF

German Model Houses for Workmen



SITTING-ROOM IN TWO-FAMILY HOUSE—COLONY ALFREDSHOF

wire, etc. There are also manufactured a variety of alloys of steel with nickel, chrome, molybdenum, etc., and a special steel for motor cars. This steel has a very high grade of elasticity and the cars made from it are distinguished by great endurance and safety in use combined with the smallest practicable weight of the car. The *hartstahl* made in Essen is famous for its toughness. It is used specially for dredgers, safes, etc. Besides these steels, there are goods made from cast and wrought iron and bronze, the latter being used especially for propellers and shaft castings.

In 1904 there were in use in the factories in Essen about 5,700 tools and other machines, 153 steam-hammers with a "falling" weight of from 100 to 50,000 kg., or a total of 250,223 kg. There were also 66 hydraulic presses, 373 steam-boilers, 514 steam-engines with a total of 44,111 horse-power, 569 electro motors of together 8,219 H.P., 608 cranes with a total capacity of 6,512,900 kg. The total consumption of coal, etc., was 1,518,992 tons. The total consumption of water of the factory in Essen and the working men's colonies belonging to it was in 1904, 14,397,034 cb.m., about

96,500,000 gals. The gas-works, which are owned by the factories, rank eleventh as to consumption of gas among the gas-works in Germany. The electric works had in 1904 a capacity of 9,974,795 kilowatt hours. For the traffic in the factories there are 114 km. of rails, 44 locomotives, 1,923 cars. The factories have direct railway connection with the three nearest stations of the government railways and dispatch about 50 trains a day. The telegraphic system comprises 21 telegraph stations, 37 Morse apparatus and 81 km. of wire. In 1903-04, 19,232 wire messages were received and sent. The telephone has 426 connections and 413 km. of wire. There are about 2,400 to 2,500 telephonic conversations a day. In the testing laboratories of the factories 187,126 trials of their steel products were made in 1904. In the chemical laboratories in 1904 there were made about 40,000 analyses and 180,000 tests. In the chemico-physical test

office 5,000 examinations of a scientific or technical character were made. In a third chemical laboratory gas and water is daily examined. In the shooting ranges there were fired in 1904, 31,876 shots and 74,886 kg. powder consumed with 525,808 cartridges, etc. The total output of Krupp's coal mines in 1904 amounted to 1,886,894 tons. The iron ore works produced in 1904, 645,768 tons of various ores. In Krupp's smelting works there were used in 1904 about 1,672 tons of iron ore a day from Krupp's own mines. In the steel works at Arnen, which Krupp purchased in 1886, a special cast steel is manufactured from Siemens-Martin steel and crucible cast steel. The main products are ship engines, locomotives, turbines and other machines. Pieces weighing, when finished, up to 25,000 kg. can be turned out.

The works in Magdeburg-Buckan produce mainly cast steel in forms made of a special material instead of in billets. The cast steel so made is particularly used for iron-clad towers and batteries for coast defense, for wheels, crossings of street tramways, railways, etc.

BROOK FARM, TUXEDO PARK, NEW YORK

ESTATE OF RICHARD DELAFIELD, ESQ.

DONN BARBER, ARCHITECT

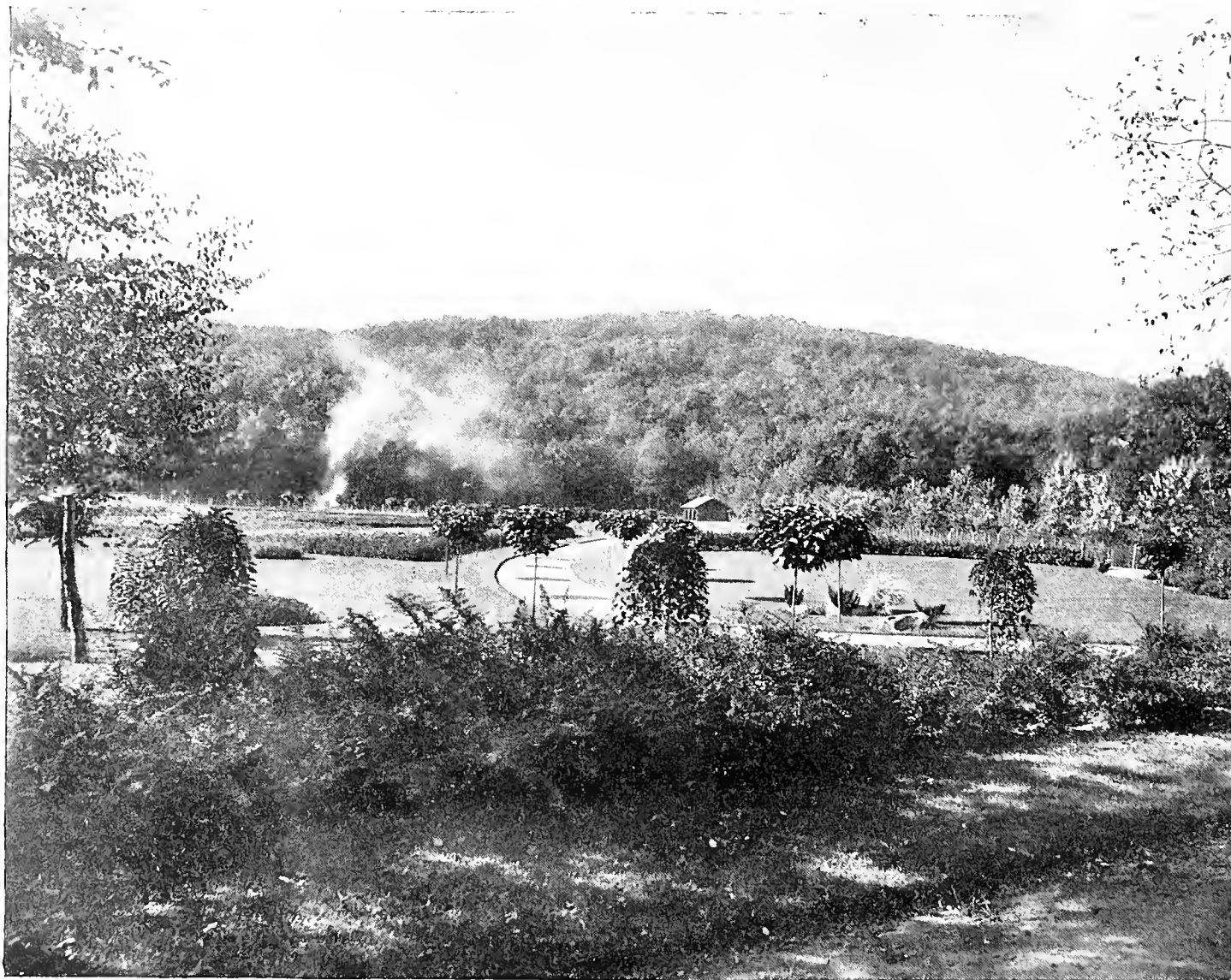
TUXEDO Park as an exclusive residential colony or association of the highest class is well known, and this aspect of it has been fully treated in former issues of *HOUSE AND GARDEN*.*

On this and the opposite page quite another aspect of the place is illustrated in Brook Farm. This is, in effect, a model farm comprising about thirty acres, which has been designed and laid out for Richard Delafield, Esq. It is situated on Brook Road (see map in issue referred to) and was formerly a swamp or sink hole which received a large part of the drainings from the surrounding hills. This indicated some such use as Mr. Delafield has found for it, and in its altered condition is scarcely recognizable. The swamp was drained, cleared off, filled and graded, and made altogether salubrious and

habitable. The sluggish stream which formerly meandered through the tract has, by judicious grading, been rendered more agreeable by planting out with shrubs and bushes, and has been transformed into a picturesque brook which flows diagonally across the place and is enlivened with waterfalls and bridges. The buildings which have been erected are sufficiently explained by the accompanying illustrations. A portion of the place is given over to a paddock; a formal garden is laid out in front of the greenhouses and there is a large kitchen garden and a flower garden for Mr. Delafield's use.

The whole aspect of the place is thoroughly in harmony with the surrounding park, and adds an agreeable note to the general landscape composition. Mr. Donn Barber of New York designed the scheme and the alterations have been carried out under his personal supervision.

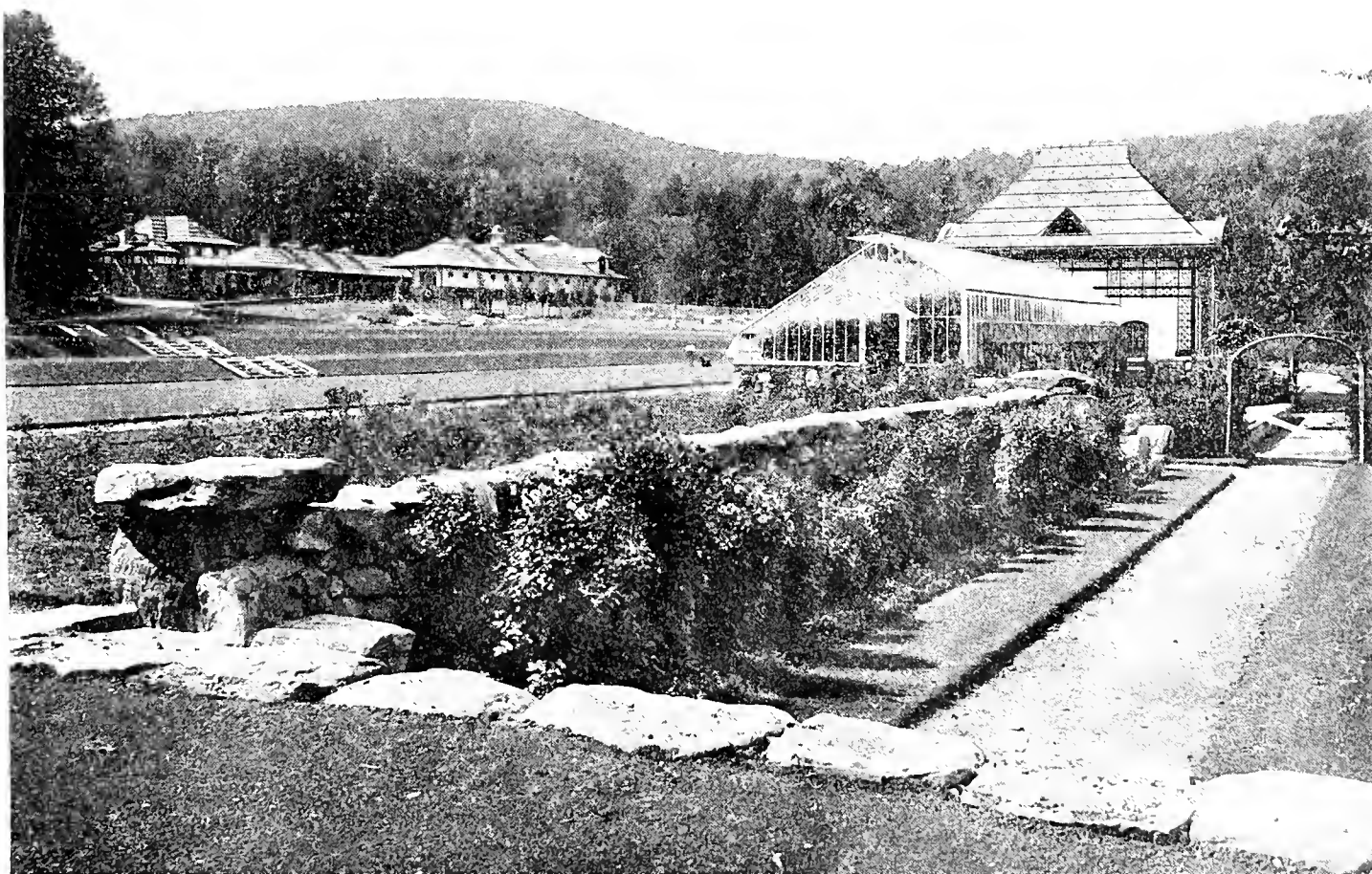
* See especially *HOUSE AND GARDEN* for August, 1905, where Mr. Lorillard's plans were fully explained and illustrated.



THE GARDEN



THE STABLES—BROOK FARM



THE GREENHOUSES—BROOK FARM



PANORAMIC VIEW OF SAN FRANCISCO SHOWING THE PREPONDERANCE

SOME OBJECT LESSONS FROM SAN FRANCISCO

By F. W. FITZPATRICK

WE appear to be living in an era of destruction, with a tendency towards ultra-reform; towards the investigation of things and towards the destruction, or at least upheaval, of great commercial organizations; a campaign mainly waged in the popular monthlies; a campaign destructive to an extent, though for ultimate good. But would not it be wise to inject here and there, at least, a little campaigning looking to the reconstruction of things that have been done wrongly?

In this particular instance I would apply the term "reconstruction" literally and directly to our building enterprises.

For years we and our fathers have built flimsily, somewhat through motives of alleged economy but more largely through ignorance. The result is that we are indulging in a fire loss to-day that exceeds that of any other nation on earth, actually and per capita. We burn up over \$230,000,000 worth of property a year normally, and it's very difficult to know when to apply the term "normal." Each great conflagration is called "the greatest of our times" and is fondly supposed to last us for a generation. We

thought that when Baltimore was afflicted; but here comes San Francisco, within two years, and several not-to-be-despised little conflagrations in the interim. San Francisco's fire loss means at least \$300,000,000 destroyed. That, added to the \$200,000,000 we can reasonably expect as the ordinary loss of the year, makes \$500,000,000; and our most flowery calculations can but reach \$750,000,000 as the highest possible value of all the new

building to be done this year. Who can tell us that we will not have a great conflagration next year—we have done absolutely nothing to prevent it—or that these huge losses are really the *normal* annual waste? Destroying more than half of what we build spells ultimate bankruptcy for the community.

These appalling losses are, perhaps, primarily due to the people's ignorance, then to the criminal carelessness of those who ought to know—the architects,—the inadequacy of our building laws generally, the laxity of their administration, and, finally in great degree, to the fact that we are aided and abetted in our folly by the gentlemen constituting the insurance companies, who have always



The Aronson Building. Stonework of lower stories damaged and metal cornice gone



OF FRAME BUILDINGS, EVEN IN THE DOWN-TOWN DISTRICT

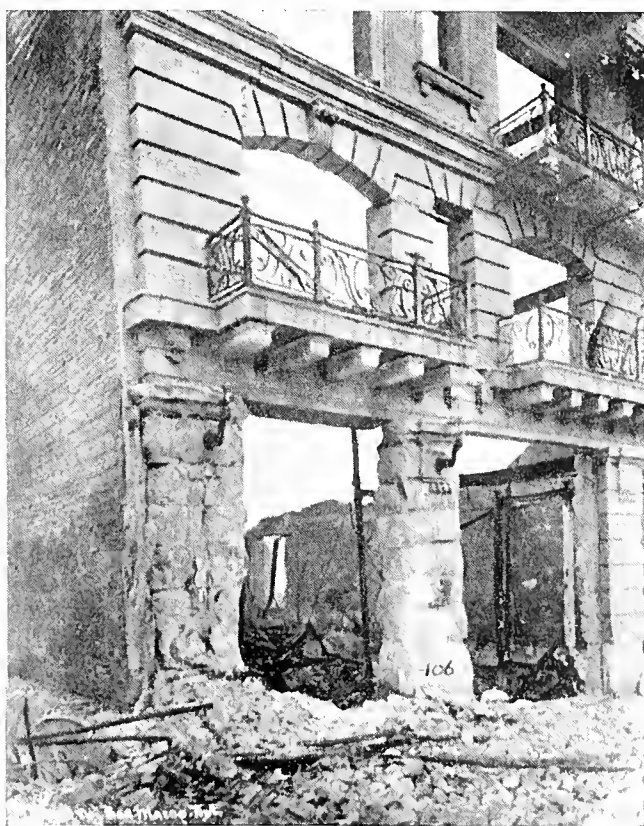
shown a willingness, an anxiety, to gamble with us in the "heads-I-win, tails-you-lose" game on the fire question. Meanwhile, those same companies have absorbed \$1,610,883,242 of the people's money in premiums on the gamble, of which sum much less than half has been returned to the people in paid losses, and the rest has necessarily "gone to the house."

Besides that, we are paying \$130,000,000 or so in salaries for the maintenance of expensive fire departments, another \$100,000,000 or more for fire water-supply, and probably another \$100,000,000 more for other fire incidentals. It is not exceptional when we destroy over 6,000 lives by fire in a year's time. Every day in the year 36,000 lives are directly endangered by fire, while, of course, every mother's son of us is in that indirect peril every moment he is in or near a burnable building. New York averages 8,700 a year, Chicago 4,100; or, we average up three theatres, three public halls, twelve churches, ten schools, two hospitals, two asylums, two colleges, six apartment houses, three department stores, two jails, six hotels, 140 flat-buildings, and 1,600 homes, actually burned every *normal* week.

Our latest disaster is an object lesson demonstrating the folly of our mode of construction. Over \$300,000,000 worth of property was destroyed, not a case, as with most "losses," of a mere change of hands, but

property actually consumed in smoke, while the city's and country's indirect loss in business by that fire can only be told in a figure of ten digits. A section nearly three miles wide by four miles long was swept almost clean, 700 blocks in extent, probably over 10,000 buildings! The real story of that fire has not yet been told; the people are living in an abnormal state, buoyed up by excitement and the sympathy of the nation. By and by they will realize their awful plight. They seek to minimize the earthquake part of the catastrophe, and quite natural is it that they should. And the official records fall far short of the actual total of lives lost. Only a personal investigation of the ruined city can

give one anything like an adequate idea of the awful havoc wrought by quake and fire. I will never forget the blood-chilling effect of my first bird's-eye view from the top of the Fairmont Hotel. A hundred Pompeis gathered upon one site; the appalling Baltimore wreck, still fresh in my mind, was relegated to the realm of insignificant trivialities! We knew it as a "ninety per cent frame city." Together with New Orleans, it ranked the lowest in the scale of building qualities. Yet the insurance companies, knowing this as well as any of us, wrote an exceedingly low fire rate, because, forsooth, San Francisco maintained such an excellent fire department! They are now litigating, quibbling and endeavoring to discount their



San Marco Apartment. Note the condition of the stone piers while the brick and terracotta above are unaffected by fire



Down-town District of San Francisco before the Fire. K is the Crocker Building. C the Palace Hotel, D the New Chronicle, E the Old Chronicle, F the Monadnock, next to it the Examiner, G the Mutual Savings Bank, H the Call Building

loss of something like \$175,000,000 and when even that sum is paid, what are the owners of the property benefited? The insurance money will but apply on the mortgage and the owner will still find himself, in nine cases out of ten, with but an equity in his property and a debt upon a building that no longer exists. What shape is he in to rebuild? The people felt that they were guaranteed against fire and furthermore had had the foolish notion pounded into them that wood was earthquake-proof; so they built on "in the same old way," sowing the wind, and have now indeed reaped the whirlwind.

A few, perhaps fifty of the newer and larger buildings, were built of what is popularly known as "fire-proof construction." That is, they put up a steel frame, incased it more or less imperfectly with fire-proof material, but built them in all other respects just as inflammably and foolishly, as they did their wooden buildings. Even the tile and concrete fire-proofing, the construction of the actual floors, was generally flimsily done; it was all that was demanded

but it was far inferior to the best Eastern work. They built everything from 15 per cent to 50 per cent less thoroughly than we do here in the East, while, in view of the fire hazard and the earthquake possibilities—of which they must certainly have been aware—they should have built from 15 per cent to 30 per cent better. Except that their steel frames were a little more rigidly braced, there was absolutely not one thing more done in the masonry, the fire-proofing, or the finish of the building, to counteract the effects of earthquake than we do who build on what can reasonably be expected to remain the firm and level bed of old Mother Earth. The fire-proofing of the most essential part of the structure, the steel framing, was indifferently done, not tied to and bonded with that frame in any way, and the partitions, etc., were generally built on top of the finished wood floor, or, in some cases, on top of the wooden strips in the concrete base of the floor. Of course, when these strips burned, down came the partitions.

We in the East build a little better, but still we have



West Gate Apartments. Stonework completely ruined, enameled brick above, intact



St. Paul's Building. Average condition of stone-veneered and stucco-faced buildings

Some Object Lessons from San Francisco

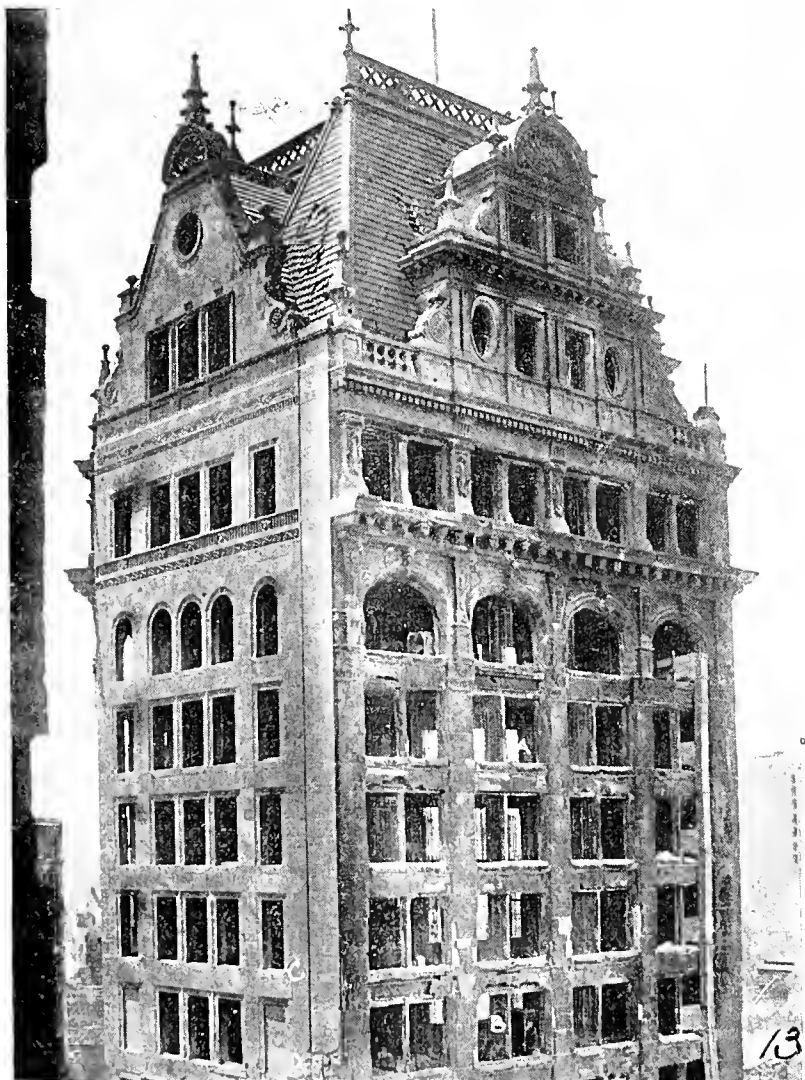


A portion of the burnt district of San Francisco. From the street in the foreground to the bay in the distance it is nearly three miles. The foreground is the top of Nob Hill. A is the Fairmont Hotel, D the wrecked palace of a millionaire, J a refugee camp in the grounds of the latter, C the New Chronicle, E the Call, K the beginning of Chinatown and B the tower of the Ferry House, one of the few things left at the water's edge

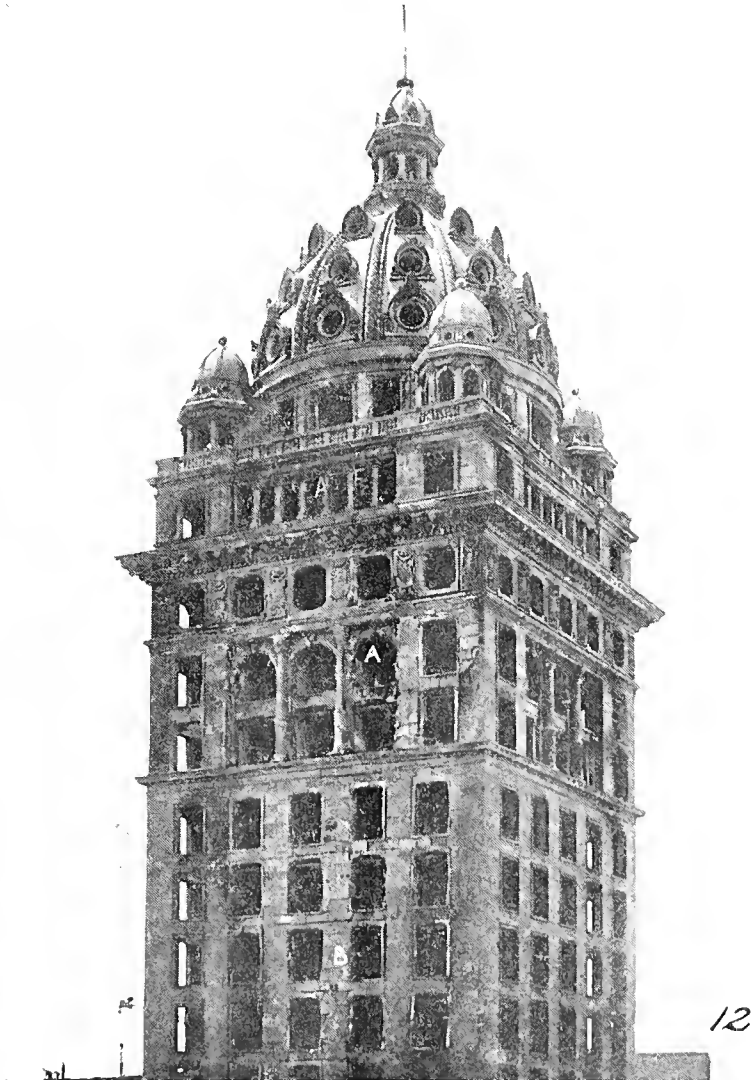
contracted the foolish habit of imagining that encasing our steelwork in tile or concrete absolves us from doing anything further to prevent fire, that we have been given an "immunity bath," so to speak, and by that one act that, at most, can but preserve intact the steel skeleton, we need do nothing further to stay the ravages of the dread destroyer.

San Francisco copied us in that notion. She is paying the penalty, and in the course of time every one of our Eastern cities will do the same to a greater or less extent. The best of San Francisco's build-

ings, twenty at most, were damaged from 5 per cent to 60 per cent of their cost—and that nearly altogether by fire. The total damage by earthquake in the burned district did not exceed \$10,000,000. And that quake has proved one thing that engineers have generally contended and that the layman has always doubted, and that is that the tall buildings, if at all well built and set upon reasonably good foundations, are no more affected by the severest quake than those of one or two stories; and, indeed, the heavier the structure (on a sufficient base) the safer



Mutual Savings Bank Building. The effect of fire on stonework. The terra-cotta gables were undamaged



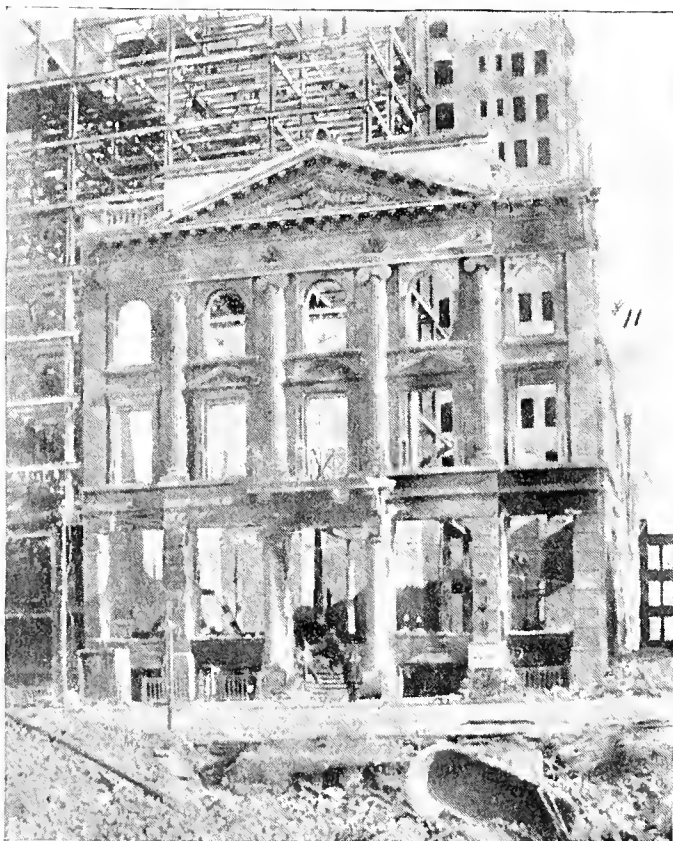
Effect of fire on the Call Building. The terra-cotta dome is intact



The Mills Building. Stonework scarred at AA, brick above undamaged

it is from as severe a shake as this last. Of course, there is still the possibility, though remote, that there may be a shaking-up, a volcano, or some such terrible upheaval that would mean the absolute destruction of all the works of man, but we hardly need to have that in mind when building.

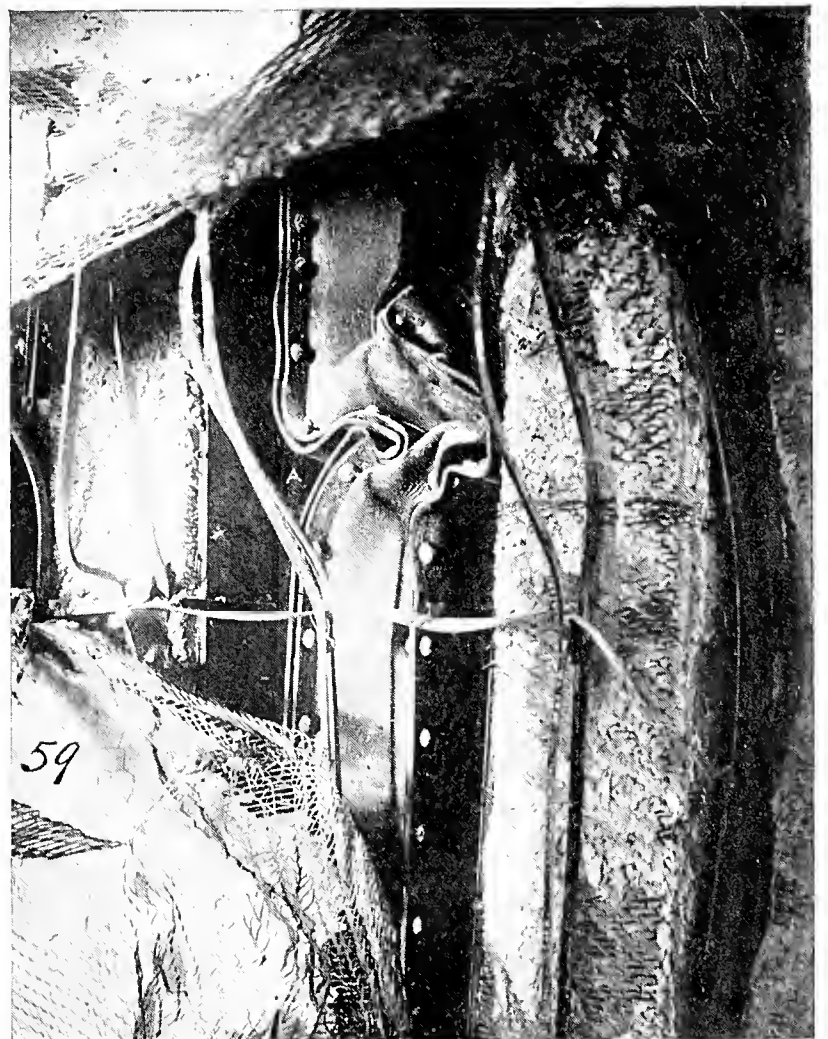
In San Francisco, as everywhere in our country,



The San Francisco Gas and Electric Building. Stonework damaged. Brick and terra-cotta of upper stories undamaged though interior is completely gutted. The St. Francis Hotel in the background with steel frame of new portion unhurt

there is a grave misconception of the term "fire-proof." People have been fooled by it, and tenants have got into the habit of taking no precaution against fire, or no insurance against loss, because of the occupancy of buildings called "fire-proof" but that can be most damaged in all their parts (excepting the essentially structural skeleton, the floors and partitions) and afford scant protection to their contents. Architects seem to forget and the layman apparently does not know that a building that is merely of non-combustible materials is not "fire-proof"; that a building that is of fire-proof material but not of fire-proof design is not "fire-proof"; that a building that is not of fire-proof construction and design except in part, is not "fire-proof"; that a building that is strictly, thor-

oughly fire-proof but filled with combustible materials may still have a destructive fire in it, but the



A column in the Fairmont Hotel, one of the newest buildings in San Francisco. Built under direction of leading architects there and alleged to be a model of concrete fire-proofing. It contained no furniture, nothing to burn except the floors and doors, yet it was damaged fully 50 per cent of its cost

Some Object Lessons from San Francisco



The Mutual Life Building. Stonework damaged in the lower stories, brickwork untouched

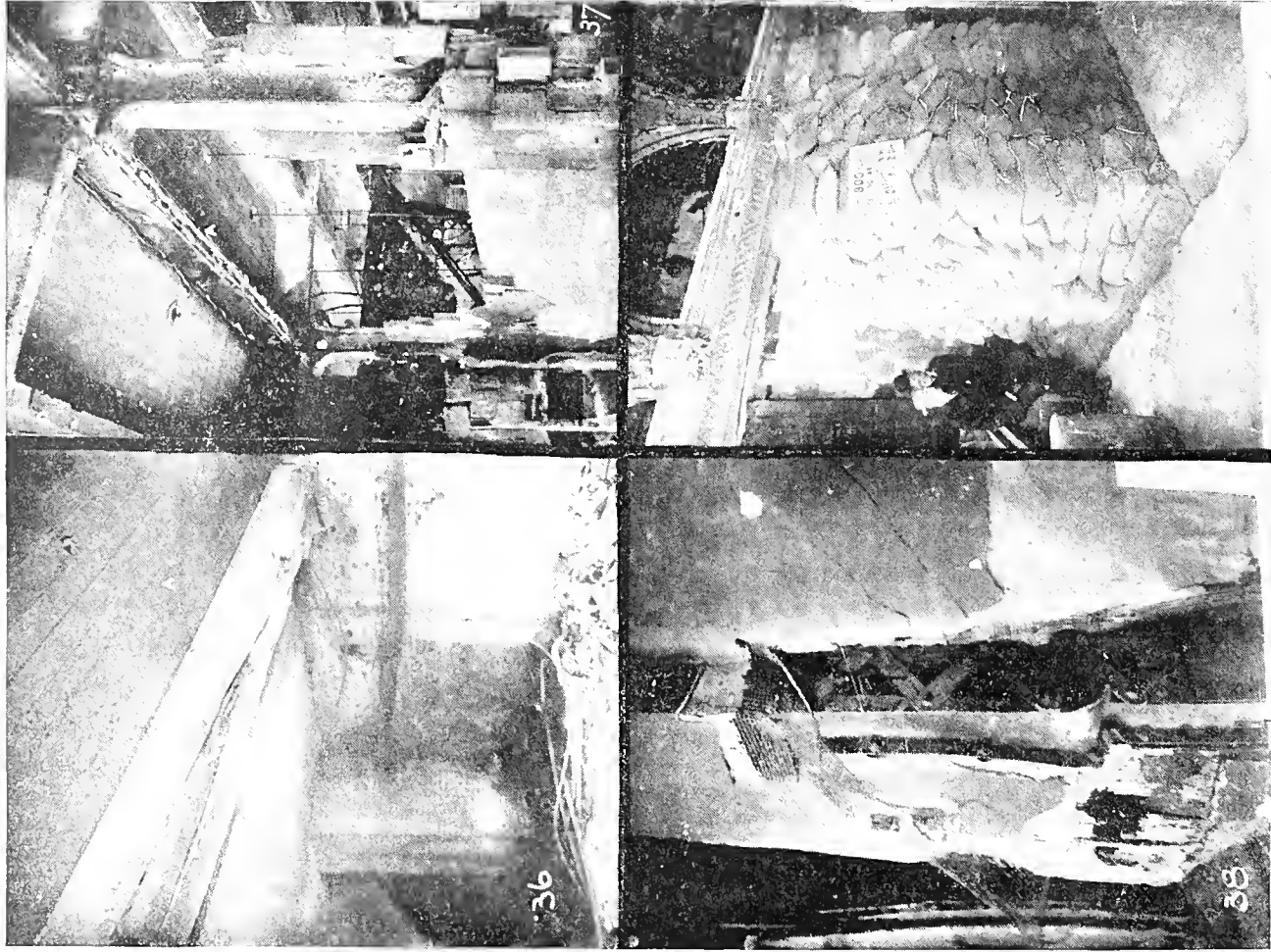
building itself will not be wrecked or destroyed; and that the first great principle of fire-proof construction is isolation, or the making of the units of space small enough and so absolutely separated that what fire there can be in the contents of any one unit is held within that unit.

This has been preached and pounded into architects and the public generally many a day, but it would seem to have been of but little effect. We boast of our progress and our supremacy in most things, yet as a nation we learn with difficulty and profit extremely little by our own or anyone else's experience. Perhaps, though, this awful lesson of San Francisco, coming so soon after that of Baltimore, may have some effect upon us. Fortunately to make this last lesson more impressive, some architects did do one or two things well in several buildings, another had a good feature in one other building and still another architect had incorporated one feature of protection that worked admirably, though otherwise the building was of very inferior construction. Architects, or at least the thoughtful ones, the local men, or those who have since been through the ruins, must have observed, that wherever granite, marble, or the several kinds of stone, were in any way exposed to fire, the surface went all to pieces and the damage is excessive;

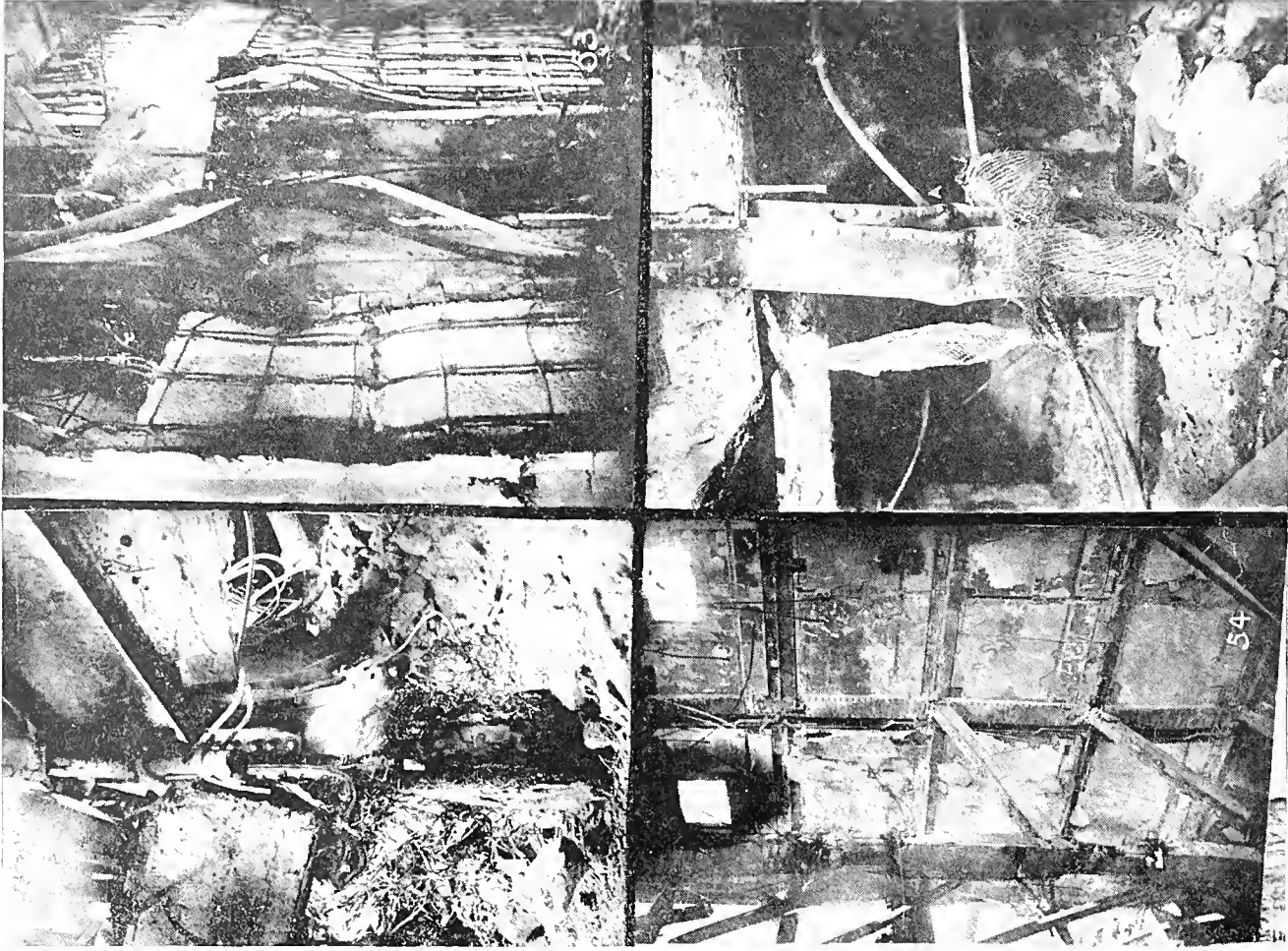
that wherever good brick was used, laid in good cement mortar, carefully bonded and rigidly fastened to the steel frames of the tall buildings for instance, nor fire nor quake had the slightest effect upon it; and similarly, where terra-cotta was well made, of equal thickness in all its exposed parts, with a sufficiency of web and well fastened in place, it stood the best of all decorative exterior materials; that where the steel frames were rigidly put together and amply protected by fire-proofing materials—tile or even a sufficiency of exceptionally good concrete—the frame was absolutely intact and resisted both fire and quake; that where that fire-proofing protection was in any manner weak, or improperly applied, and permitted fire to attack the steel, the latter was squelched and bent and distorted as though so much cardboard; that where the floors and the partitions were of properly designed and made and laid fire-proofing tile, or of a sufficiency of a very high quality of concrete again protected with wire lath



44. Halls of Justice.—A so-called concrete floor construction, a wreck. 45. Johnson Harness Co.—Note what is left of reinforced concrete beams, hanging like fenders about a boat. 46. Johnson Harness Co.—Another view. 47. What is left of one of the very few full-fledged reinforced concrete buildings in San Francisco; a one-story building at that. AA were vertical wall studs and C is what is left of a solid 6-inch concrete wall



36. Science Building.—Condition of reinforced concrete beams when ever fire struck them. 37. Aronson Building.—Insufficient tile protection on some columns; note crush at BB. 38. Hotel Alexandria.—Insufficient concrete protection on some columns; note crush at A though fire did not damage plaster at B. 104. Flood Building.—Where some of the tile floor spans appeared damaged; this test of 800 pounds per square foot was applied and deflection of one half inch occurred after two days



52. Rialto Building.—Basement column wreck in a concrete fire-proofed building. 53. Hotel Hamilton.—Buckled columns A and pipes B in wire lath and plaster protection. 54. Rialto Building.—Concrete column covering and floor construction. 55. Rialto Building.—Note twist in column at A, while wire protection below is but slightly damaged. The damage shown here is due to incorrect methods of applying the concrete protection and not to any fundamental defect in the concrete itself

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and plaster, such construction features were not materially damaged by the fire, intense as it might be; that where roofs and floors were of sufficient strength, the caving in of adjacent buildings and other wreckage did not damage them; that wherever rooms or portions of buildings or stores were cut into small units by really fire-proof barriers, the fire damage was exceedingly limited; that wherever elevator shafts or stairways were properly enclosed, fire did not spread from story to story internally; that wherever the internal doors and trim of a building were made of metal or other incombustible material, they gave the fire that much less fuel to burn and virtually stopped the progress of that destructive element, in one case actually preserving the contents of the various rooms of a building intact; that one building was built of timber frame, of so-called "slow-burning" construction, and stored with highly inflammable contents but was inclosed with a well built brick wall and windows glazed with wired glass in metal frames, and though

surrounded by a hot fire, a violent external attack, it was absolutely saved intact and men were at work in it the following day, while an exactly similar structure but a few blocks away, but unprotected externally by wired glass, was utterly consumed inside of forty minutes!

Now then, these architects have seen all this, the results of doing certain individual things well, indifferently or badly. Heretofore, each several thing well done has been supposed to impart immunity to all else, much as a man wearing overalls or a bathing suit and a silk hat imagining he was well dressed. With all this before them, I wonder if it is possible that in the reconstruction of San Francisco, or in the needed reconstruction of our great cities in the sense of the term first used in this preachment, I wonder, I say, if there is one man with intelligence enough to assemble all those various good features in some one structure, somewhere, that will indeed and in fact be a real, full-fledged and absolutely fire-proof building.

RURAL ENGLAND*

BROAD roads of admirable surface pass our village on one side. Its long street runs at right angle to the greatest of them. The village is an island, an oasis of shady elms, in the midst of an ocean of grain; and the grainland is of the deepest and most fruitful to be found in England, insomuch that there is hardly a hedge or a tree to be seen upon it, for none of it must be wasted. In a good harvest, even when the grain has not been laid, the tall and close straw laughs at reaping and binding machines designed to garner the scanty crops of the American and Canadian prairies. It seems, indeed, to be the very heart of an agricultural community which ought to thrive if any agricultural community can thrive in these islands. It has manor-house, parsonages, big farmhouses, inns, little shops, and cottages, pretty enough to be reproduced without a particle of exaggeration by the scene-painter. The gardens are trim and gay; many a cottager grows roses worthy to be exhibited at the Temple show.

Roof, window, door,
The very flowers are sacred to the poor.

Yes, and the pity of it is that they are sacred to the very poor, to a community constantly underfed and constantly underpaid, so that their beauty, and the care which it represents, are the more touching. In outward scenery, indeed, the village is, like the lady in the old ballad, a cheerful hypocrite, meeting the world with a smiling face, and it looks for all the

world prosperous, tranquil, and typical. Hard by, and substantially part of the same community, is a hamlet, situate ecclesiastically in another parish, the structures in which practice no such hypocrisy, and offer no consolation to the most superficial observer. In it are a number of spacious houses, eighteenth century and earlier, which are being permitted, without shame and without hindrance, to fall to pieces. Fantastic chimneys of red brick, mellowed by age and weather, lean in all directions; leaden casements, with here and there a pane of cracked glass, with ancient catches of beautifully involved ironwork, creak as the wind stirs them; walls have huge fissures in them; roofs, of thatch and tiles, are falling away piecemeal. The whole is an unspeakably sad picture of neglect and desolation; if the village street would serve for the scene of a cheerful rustic comedy of the type of the "Country Girl," the hamlet would be an appropriate setting for a tragedy of ruin and despair. Yet, as a plain matter of fact, the village is, if anything, worse off than the hamlet, since houses have no feelings and it contains a greater sum of human misery. Once it boasted a resident squire, who inhabited the beautiful manor-house, farming some of his own land, employing gardeners, keepers, coachmen, grooms, and indoor servants. But long ago the manor-house and its lands passed into the ownership of a great and good but distant landowner, and here we are on the fringe of a large estate, which is never the part best looked after. One of our two farmers inhabits the manor-house, living simply, but holding land extending over many hundreds, if

* An extraordinary revelation of the semi-starvation in which the agricultural population of England exists. From an article by "Palamedes" in *The Cornhill Magazine*

not thousands, of acres. The second, a relative of the first, occupies another of the half-dozen farmhouses of our village, and the remainder of them are let to middle-class folk of whom, as one of them, I may be permitted to say that they are not a tenth part as useful to their humbler neighbors as working farmers would be. They divide between them the services of one or two so-called gardeners, they buy a little from the village shops, they give some employment to the mason and the blacksmith—there is no carpenter—and that is all the use they are to the villagers. In the hamlet, where five farmers once lived and, presumably, made a living, there is now but one, and his business can hardly be described as farming. The hamlet looks the more miserable of the two aggregations of buildings, because the farmhouses are empty and derelict, that is all. The dominant fact that remains is that land formerly in the hands of nine or ten men, all of them farming on a considerable scale, is now absolutely in the hands of two men, and their power over the people is irresistible. Let there be no misunderstanding. I do not say that this power is misused by either of our farmers; on the contrary, having regard to the influence which they might exert, it seems to me that they interfere openly but little. The fact is they have no need to interfere, for the people understand that their masters have absolute control over their little destinies, and they are only too anxious to find out how to humour the wishes of those who have the power of giving employment, and of taking it away. "You may say as if you offends one you offends ahl," said a labourer to me not long since. It put the whole position in a nutshell.

Village and hamlet, then, live under a system of silent despotism; but that, in itself, is no fatal obstacle to happiness. Some wise man (Hume, if memory serves correctly) has explained that under a despotism that is good the conditions of life may be every whit as tolerable as in the most absolutely free of democracies. I do not say that our despotism is, in itself or in feeling, an unkindly one, or that our despots do not do their duty to their subjects according to their lights. But "by their fruits ye shall know them," and when I look at the conditions of life in our village community I cannot help wishing that there were just a little more competition, just a slight increase in the number of men who demanded the work of the labourer. Let us look first at the all-important question of wages. I read with admiration in official books that recent investigation has shown the average earnings of the agricultural labourer in England to be sixteen shillings (\$4.00) a week.

When I knew country life familiarly in Anglesey a quarter of a century ago, an agricultural labourer, hired by the half-year, received thirty-six pounds (\$180) a year and his board and lodging; the lodging, it is true, was rough, and so was the food, but

this last was abundant. In Carnarvonshire, owing to the proximity of the slate quarries with their demand for labour, wages were a trifle higher. In "Highways and Byways in Sussex," Mr. E. V. Lucas gives a delightful and obviously authentic account, which I transcribe, minus dialect, of the conditions of the labourer's life in Sussex thirty years ago.

Out in the morning at four o'clock. Mouthful of bread and cheese and pint of ale. Then off to the harvest fie'd. Reaping and mowing till eight. Then morning breakfast and small beer. Breakfast—a piece of fat pork as thick as your hat is wide. Then work till ten o'clock; then a mouthful of bread and cheese and a pint of strong beer. Work till twelve. Then at dinner in the farmhouse; sometimes a leg of mutton, sometimes a piece of ham and plum pudding. Then work till five; then a nunch and a quart of ale. Nunch was cheese. 'Twas skimmed cheese though. Then work till sunset; then home and have supper and a pint of ale.

This was in harvest time, when wages and work are apt to be heavy, and one is permitted to hope that the call upon *dura messorum ilia* was not always so severe. But it is stated that the wages of the regular servants, the men "in the house," who were of course boarded and lodged, were from three pounds ten shillings (\$17.50) to two pounds ten shillings (\$12.50) per month; or much the same as those of Anglesey. Of the Sussex of to-day I cannot speak with knowledge, but I do not think the Anglesey wages have fallen much, if at all.

Let us contrast, not Sussex in the golden days, not North Wales (which being largely pastoral, has felt depression less severely than agricultural England), but the official average with that of our little community. There is not a labourer in the village who would not regard sixteen shillings (\$4.00) a week as wealth beyond the dreams of avarice. The so-called gardener of whom I employ an aliquot part (he sometimes "gives me an extra day," *totidem verbis*, at a price) earns the princely sum of half-a-crown (62 cents) *per diem* from me, and I have been accused of raising the tariff. He is much richer than his neighbours, and once, when I was discussing with him the problem how those in the stratum below him contrived to live at all, he propounded the opinion, "I think every man ought to be able to earn two bob (50 cents) a day." That is surely a sufficiently modest ambition. Unfortunately, those who attain to it are few and far between. The average wages of labourers—carters earn a shilling or two more—are ten shillings (\$2.50) precisely. They are hired by the week, and, if the weather is so wet that "us can't get on the laand," and there is no work available under cover, they lose a day's wages. In winter superfluous hands are turned off, just as they are at manufactories and works when employment is slack. Cottage rent is from 1s. (25 cents) to 2s.6d.; (62 cents) club payments must be kept up at all hazards by men whose earnings are thus small and precarious. That men so situated contrive to exist and to bring up

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their families is nothing short of a miracle; but it is a miracle of hardship and of patience under constant suffering.

It may be suggested that, although this is the harsh letter of the labourer's contract of service, there is room for generous interpretation of it. Room, indeed, there is in abundance, but it remains unoccupied. Here is a case of very recent occurrence in our village, followed by another, not so recent and not in our village, to show that our farmer acted in the spirit of his contemporaries in the district. Not long before the March quarter day the wife of a stalwart young labourer receiving 10s. (\$2.50) a week presented him with twins. About the same time he was bitten in the hand while handling a rat incautiously. The wound did not heal rapidly, probably because the man's blood was poor from inadequate nourishment, and an abscess compelled him to relinquish work and "go on his club" immediately before quarter-day. A quarterly payment being due, the club officers were clearly bound to deduct that from the first payment of sick benefit, which left exactly 2s. (50 cents) to be handed over to the incapacitated man, with a wife and twins, for a week's sustenance. 1s. 10d. (45 cents) were due him for wages, and of that his master deducted 1s. (25 cents) for a week's rent of the cottage. That was the last straw, and I protest that it is difficult to say whether my heart bleeds or my blood boils to hear that this finely built and sturdy young fellow broke down altogether, and forgot that he was a man, over the deduction of that shilling. Was this an act of cruelty on the part of the farmer, a man who holds many hundreds of acres and owns some of them in fee, a man who knew that he was absolutely safe of his rent, unless the labourer died, in the long run? Certainly it was not an act of conscious cruelty. It was but conduct in accordance with the custom of the country. Not so very long ago, near another village in the same county, a labourer engaged in the task of "shrouding" an elm (cutting off the side branches for firewood and pea-sticks) fell from his perch and lay unconscious until somebody found him and took him home. Not permanently the worse for his fall, he returned to work in a day or two and went to receive his wages as usual on pay-day. To whom his master:

"John do ee mind about what time it wor as ee fell down?"

"I thinks it wor just about eleven."

And the wages for that day, meagre as they would have been anyhow, were reduced *pro rata*.

Even when the labourer is not laid up by illness or accident, when it is not too wet to go on the land, and when he is not turned off as a superfluous hand in winter, he has a cruel struggle to make both ends meet. He and his family subsist for the most part, and to quite as great an extent as the Irish peasant, on potatoes, the produce of the allotment; and when

the potato crop is poor and diseased, as it was all but universally last year, by reason of the wet, his uncomplaining suffering is pitiful. One reads about gaunt faces in connection with important strikes, in which strike pay is equal to full wages in our village, but one sees them here. Recently, when a spell of fine weather in early spring caused all the hands turned off for the winter to be in demand, I failed to recognise the cheery face of a carter who touched his hat to me at the station; and it was only after a while that I realized the face to be that of a man turned off for the winter, to whom I had given a few days' work, not for charity, but in my own interests, at Christmas time. He had been emaciated, worn with hunger in fact; he was now an entirely changed man.

Sometimes we are able to do some small act of kindness by way of alleviating the prevailing suffering, sometimes to give work, the results of which enure for our own benefit, and in each case the resultant gratitude is touching in the extreme. It is no mere matter of lip-service. Our villagers, indeed, civil and soft-spoken though they are as a rule, are not voluble, and their vocabulary is limited. Those who are voluble are usually imposters also. In the case of the others the bread cast upon the waters comes back after many days. Last year, we gave milk for a month or so to support the fourteenth puny child of a woman whose husband earned 12s. (\$3.00) a week. But in the autumn came humble presents of cans of blackberries and of mushrooms. Again to my friend of the changed countenance I gave nothing but work and very modest pay. But it happened that the work was the excavation of an ancient ditch, and in it he found a copper coin, a token probably, bearing a representation of Lady Godiva, in which we were interested. He said little or nothing; but a day or two later brought as an offering a bag containing some score of ancient coins, or coins more or less ancient, which he had turned up with his spade in the course of a long life of labour. It seemed almost a shame to accept them; but to have refused them would have been to inflict a grievous wound.

Our villagers marry and are given in marriage, and the potato diet, as in Ireland, is accompanied by large families; but it is regarded as part of the natural course of events that death should thin those families abundantly. "I do hope," said a ministering kinswoman of the mother of the twins, "that if the Lard takes either of 'em, it'll be the little gell." She herself, in days of motherhood long gone by, had nursed children when she had no sustenance for herself or for them beyond hot water run through a teapot containing a few crusts of bread. The pathos of these simple facts needs no emphasis.

In one respect our village is better off than many another in these parts that is more prosperous.

House and Garden

Milk can be bought; and, strange as it may seem to dwellers in towns, that is by no means the universal experience in the country. Within ten miles is another village, where no milk could be bought until the parson, rightly seeing how wrong it was that children should be reared without the chance of absorbing the one food which is absolutely essential to the proper development of a child, himself established a dairy and sold the milk. His successor, being a townsman pure and simple, does not keep cows, would indeed probably lose a good deal of money if he did, and the village, which could afford to buy milk, is reduced to the condensed stuff again. It is said to be very nutritious; but, as one soon discovers at sea, it becomes monotonous to the point of nausea. Here milk is to be bought by those who have the money; but such luxury as the delivery of milk at the consumer's door is unheard of. Nor is the supply always to be relied upon, for during the last winter, when the few milk-sellers had apparently conspired to have most of their cows dry simultaneously, even our modest supply by the day could not be got from one establishment, but had to be contributed by two.

Sanitation is, it needs hardly to be said, held to be a matter of no importance, and neither village nor hamlet has any uniform system of drainage. Some of us use cesspools, others do without them, and nobody cares much. Epidemics, when they come, are severe; but they are regarded as a "judgment," as indeed, being the just punishment of neglect, they are; but that is not what those who use the term intend to convey. Substantially, too, there is no adequate water-supply for a population of some hundreds of persons. There is, it is true, a village pump, fully half a mile distant from some of the cottages, of which the water is officially described as "passable" and no more. There are also a number of wells, most of them suspect, some of them condemned a year or two ago by the sanitary authority. For my own part I have "two wells of excellent water," according to the conditions under which the house, now mine, was formerly offered for sale, but on analysis, when there had not been any chance of pollution for years from the house, which was empty, or from middens appertaining to it, for there were none, it was condemned without hesitation on the ground that it was gravely polluted by nitrites. So we get water for the house, as a favour, from a neighbour whose well is placed above the midden and pigsties which probably poison mine. Even that we dare not analyse; and there are many cottages which have no water-supply at all. It may be said that this is an illegal state of things; that owners are bound to supply water if it can be done "at reasonable cost," and so on. The answer is that a labourer at 10s. (\$2.50) a week cannot afford to set the law in motion at all; least of all can he do so when the

defendant landlord is also his employer. Moreover, so long as the authority which is supposed to look to these matters is local, it is idle to expect that anything will be done; for the question whether money shall be expended lies with the largest ratepayers, directly or indirectly, and, to put the matter bluntly, they are too ignorant to care whether the water they drink themselves is pure, and therefore they are not in the least likely to recommend a public water-supply to be provided for others principally at their cost. This particular danger, that of permitting local government to be in the hands of men who are directly interested in keeping down the expenditure of money locally, is, however, so far-reaching in its ramifications that it must not be entered into here.

Some years ago the "Morning Post" coined the expression "The Rural Exodus," and it served well to represent a state of things in the country districts of England which was then deplored by every thoughtful man and woman in England. That condition of affairs is unhappily still more conspicuous in many parts of the country now, and in others, where it is perhaps less conspicuous, the evil is almost as great as it is in those villages where there is no melancholy series of derelict tenements to proclaim, albeit silently, that the habitation of the sons of the soil knows them no more. Year by year the agricultural population of the villages continues to dwindle away, and the congestion of the towns by men and women who are but partially and spasmodically employed becomes more manifest and alarming. From this in its turn come a risen as well as a rising generation reared in an unhealthy environment, grown and growing to feeble maturity without an adequate supply of light, air, and exercise. Next come Royal Commissions to inquire into the physical degeneration of our race, so that for the future the Blue-books may give chapter and verse in detail concerning a general truth that is painfully obvious; and all the time earnest and clever essayists busy their brains in seeking to find the cause of the desertion of the country by the sons and daughters of the soil, and in striving to suggest a remedy. The dullness of life in country villages and its deadly monotony is the most favoured explanation of the exodus. In the towns are to be found abundant opportunities for social intercourse, good and bad, lighted streets, amusements of a hundred kinds, many of them gratuitous, countless institutions for the public benefit. In a word, there is always something to look at, something to rouse the interest of the poorest. In the country there is nothing, or next to nothing, save the daily round and the common task, and they are, as Mr. Henry James would say, "of a monotony" which is hardly to be borne. The point at which they cannot be endured at all comes when the sometime villager who has prospered—he who fails never reappears—comes down in patronising mood,

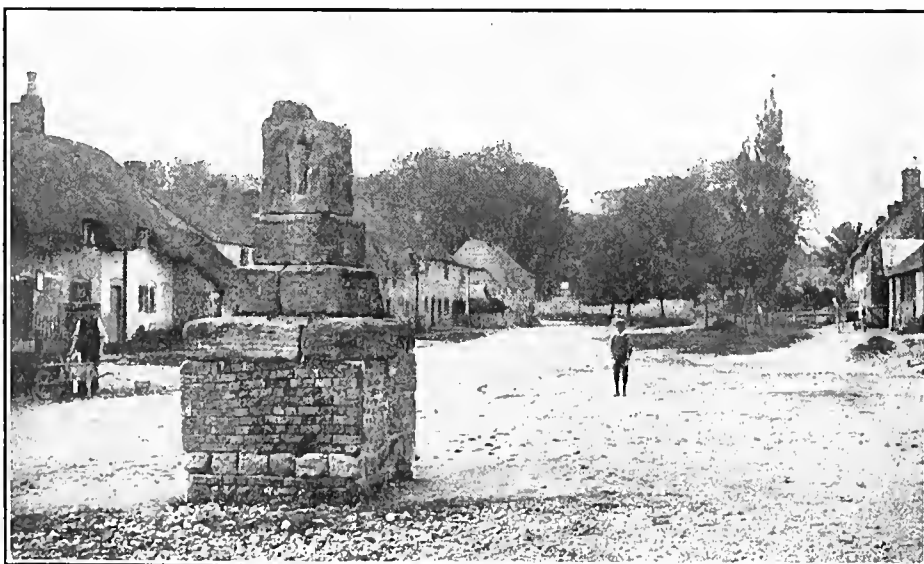
Rural England

extends his sympathy to his former associates, and expatiates at length upon the contrast between the animation of life in London, Liverpool, or Birmingham, by comparison with that of the country.

Such being the explanation given, we see many most estimable efforts to exorcise the demon of dullness made by men and women who fondly hope that, if they succeed, the countrymen will stay in their native villages, will breathe sweet air unfouled by smoke, will sleep in daintily clean rooms with "open jasmine-muffled lattices" (as a matter of fact a rustic would sooner die at once than sleep in a room with the window open), and will develop, with the help of the country's boundless store of nourishing food, the physical health and strength which are sadly to seek in the rising generation. So village clubs are organized, and the gentry devise concerts and theatricals in the village school, and the curate busies himself with his cricket club, and so on. Heaven forbid that I should say a single word to discourage any such endeavours to make life in the villages a trifle less dreary, or that I should deny their operation for good so far as they go. But the fact remains that the exodus continues, and it continues because dullness is but a part of the evil to be contended against, is, in truth, in far too many parts of rural England, the direct consequence of a disease which is always present to the mind of the patient except when kindly sleep knits up his ravelled sleeve. The plain and terrible truth of the matter is that, in districts far wider and more numerous than the kind dwellers in towns and casual visitors to our pretty villages can be expected to realise, the agricultural labourer, his wife, and his children are half-

starved from the beginning to the end of life. Men do not earn anything approaching to a living wage, and that is why the best of them flock to the towns, many of them to be no more seen, and why the clubs and the concerts and the theatricals, and all the paraphernalia of healthy gaiety fail to produce all the desired effect. *Panem et circenses* was an intelligible cry; *Circenses sine pane* are an unintentional mockery and a failure. That is the hard and lamentable fact, and it is well that it should be known, since the wisest of physicians cannot prescribe effectually for the body politic, or for the physical body, until the disease has been diagnosed with precision.

To tell the squalid truth concerning the life of the country is not the fashion; and it is not at all a pleasant story in the telling; but it is a plain duty to make it known. The locality concerning the social state of which I have stated some very depressing facts is, perhaps, exceptional in its misfortunes, although it is more likely to be but an example in a fairly large class. No names have been mentioned that are not entirely fictitious, no topographical indications have been given by which a stranger could discover our home of poverty. A cap has been fitted to no man's head; and, although facts carefully ascertained must needs be stated, there is no desire to wound the susceptibilities of any living man. In fact, the whole object of writing is to make public the deplorable state of a humble and, it is feared, not an entirely exceptional community, in the hope that wiser men than I may be induced to devise some method for causing that, which is but too sadly true of the present, to be untrue and inconceivable in the future.



The Village Cross at Ludgershall, Wiltshire



NORTH ELEVATION

RESIDENCE OF F. E. PLATT, ESQ., SCRANTON, PA.

E. G. W. DIETRICH, ARCHITECT

THIS house was built on one of the highest of the many hills surrounding the city of Scranton, affording very extensive views of the Wyoming Valley and the adjacent country. The extremely steep grade of the streets indicated a simple treatment for the garden and little has been done save in the way of the planting of shrubs and flowers. The house is modern and complete in every particular. The first story is built of buff sandstone, the rest of the house is of frame construction covered with white cedar shingles. The side walls are stained a hazel brown; the roofs, olive green; the outside trim is painted cream color. The porch columns are finished in the natural wood and the blinds are a dark green. The general effect is very satisfactory.

The interior of the house is finished in Colonial style excepting the den which is semi-oriental in effect. The first floor is generally finished in the

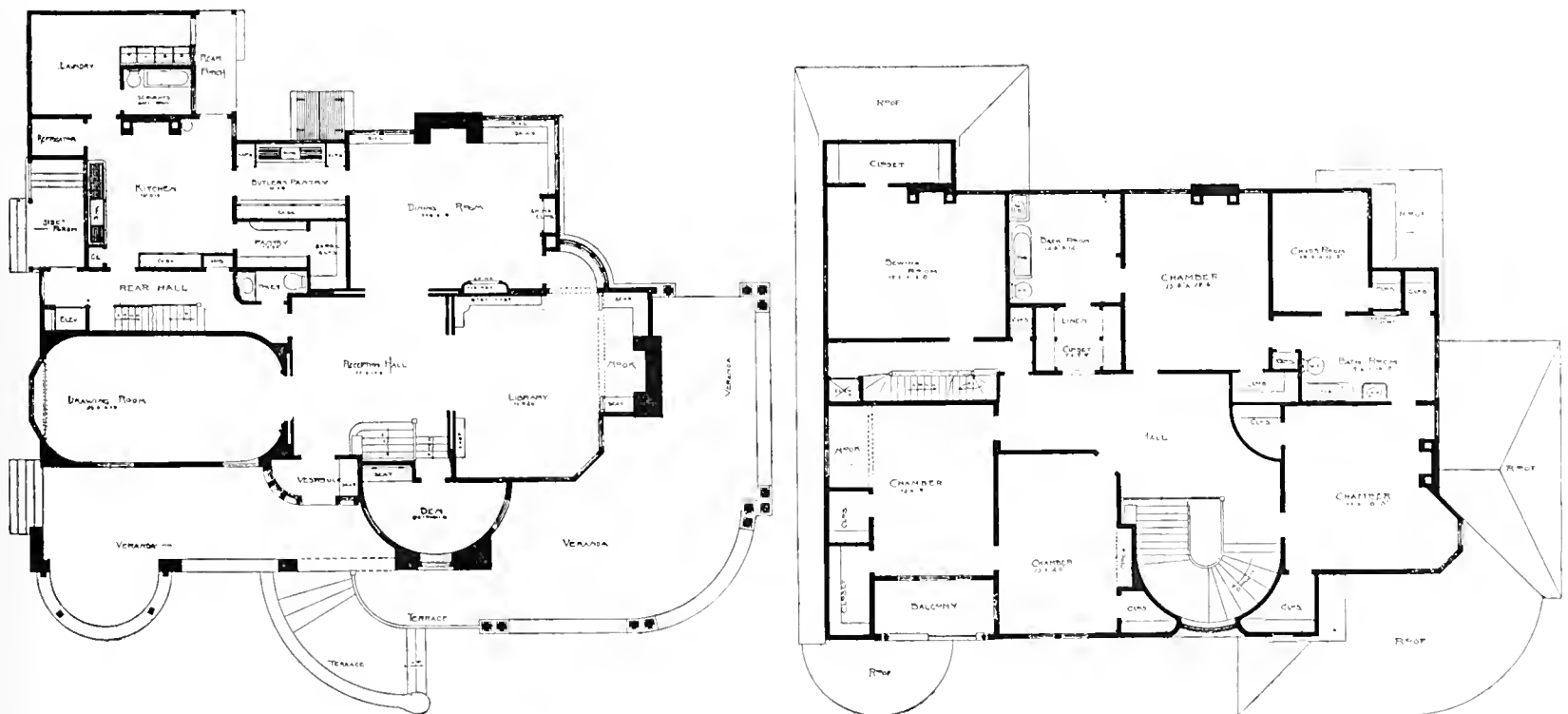
natural wood with the exception of the drawing-room which is painted ivory white. The dining-room is finished in old mahogany with a paneled wainscot four and one-half feet high. A very wide, low mantel and quaint china cabinets add much to the beauty of the room.

The service portions of the house have received careful attention. There is a trunk lift at the side entrance from which trunks and heavy furniture can be delivered to the different floors, and in rainy or stormy weather the washing may be sent from the first floor to the attic to be hung up and dried. The bathrooms are tiled, the plumbing is open piping, all fixtures are porcelain enameled. Some of the bedrooms are finished in enameled ivory white, others in natural woods, such as figured birch, quartered sycamore, etc. The house is heated by steam, partly direct and partly indirect.

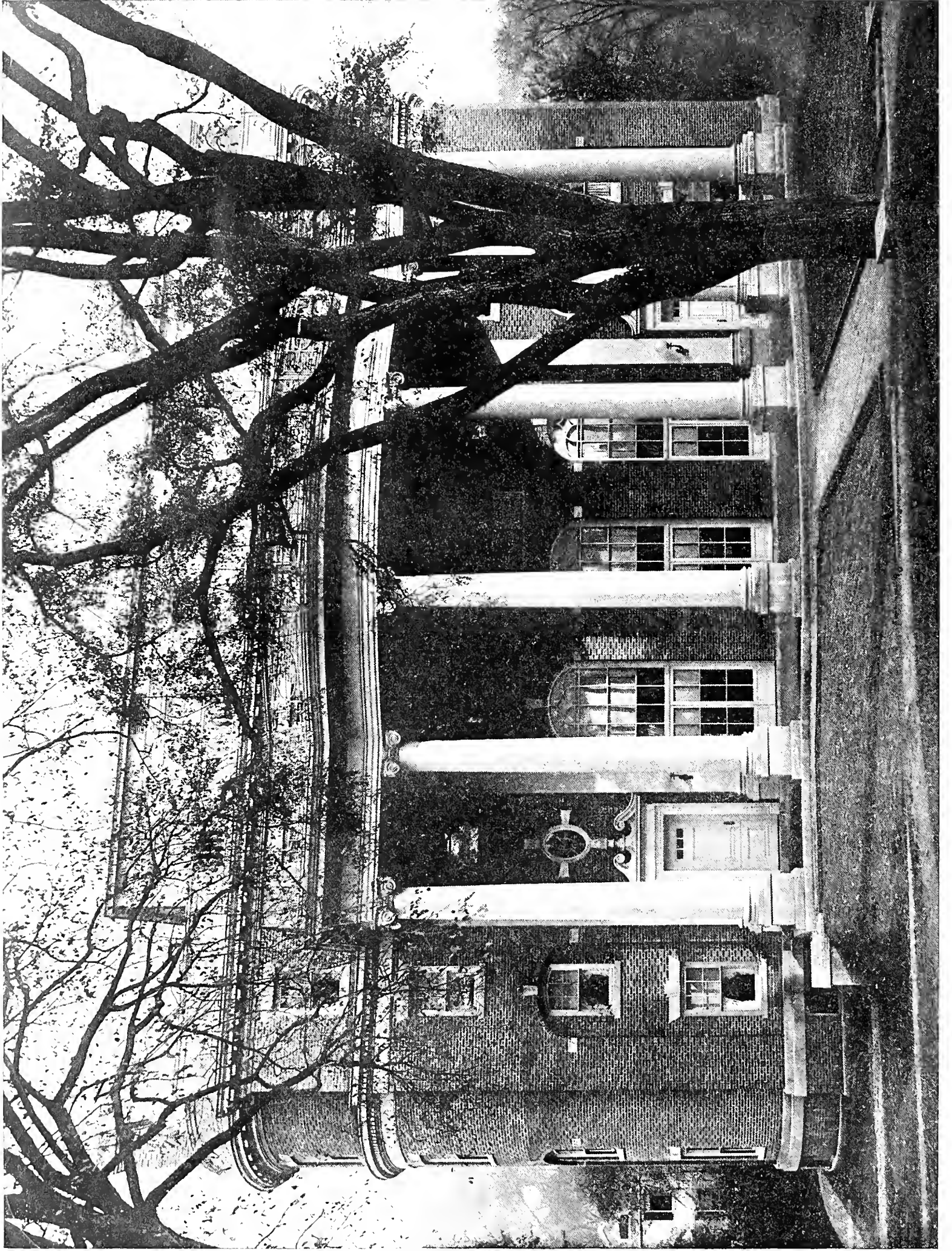


RESIDENCE OF F. E. PLATT, ESQ., SCRANTON, PA.

VIEW FROM THE STREET INTERSECTION, SHOWING THE PRINCIPAL ENTRANCE



FIRST AND SECOND FLOOR PLANS



THE BERZELIUS CLUB—YALE UNIVERSITY

THE BERZELIUS CLUB—YALE UNIVERSITY

BY GEORGE LANCTOT

AMONG the numerous club and society buildings devoted to the undergraduate interests at Yale University, few have embodied the sane and "liveable" qualities which mark the dormitory of the Berzelius Club, the senior society in the Sheffield Scientific School at New Haven. This building, the home for the time being of the members of the society has been designed, not for the purpose of creating an atmosphere of mystery which characterizes so many of the undergraduate society houses throughout the country, but for the purpose of fulfilling the requirements of the men whose home it is. To this end the house was designed along old Colonial lines, and the rooms and furnishings have been arranged and selected for the purpose of creating what is essentially a home atmosphere.

The exterior is exceedingly well proportioned, designed with dignified freedom and detailed with a high sense of artistic feeling and restraint. The novel treatment of the street façade is refreshing, yet withal utilitarian and sane. The balance of the twin entrances, another most attractive feature of the façade, is admirably sustained.

Good Colonial is as scarce as poor French is rampant, and by far the greater part of the failures in Colonial are due to the unsympathetic or faulty handling of the column treatment. The designer of the Berzelius, in spite of the height given to the entrance portico, has made his column treatment a very successful part of the whole, lending a dignity otherwise impossible.

As an example of careful execution, both in the splendid modelling of the detail and the handling of the brick, the Berzelius presents many points of superiority.

Simplicity is the dominant note in the decoration and furnishing of the interior. The decorative details are harmonious, the hangings and rugs rich, though low in tone, and every piece of

furniture selected with thoughtful care and well-defined purpose. The accompanying photograph shows the main living-room. This room has been so planned that every bit of furniture may be used to the best advantage. The windows are broad and high, flooding the room with light in the daytime, the fireplace, a great old-fashioned affair large enough to allow of the burning of huge logs, and the reigning spirit one essentially of homeliness and comfort. It is but one of the many just as successful rooms in the Club's home.

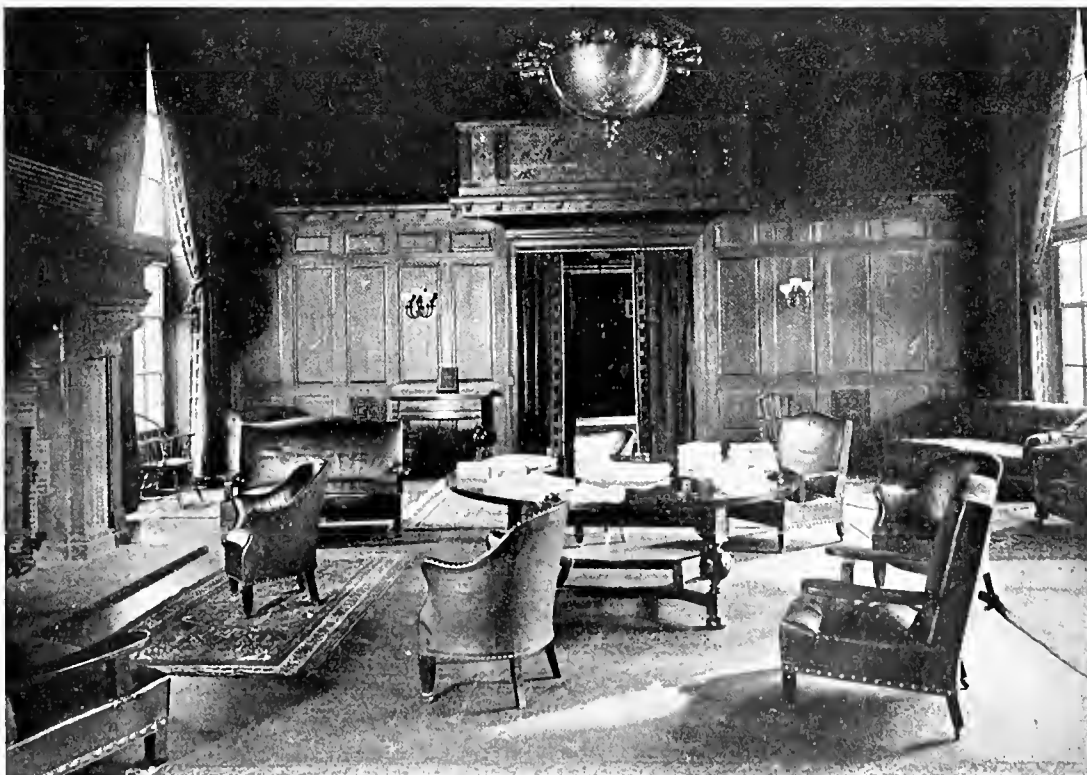
Indoors and out the design is Colonial, good Colonial, and the Berzelius is fortunate in possessing a house so comfortable, yet architecturally so admirable.

The greatest satisfaction is felt with the result of the decision of the members who actively participated in the building of the new home to have the entire work done under the new "one-contract" system of building. Messrs. Hoggson Brothers, 5 East Forty-fourth Street, New York, are the designers of this contract which includes every detail of the designing, construction and furnishing. They were given the commission outright—and their novel method of building has seldom found more successful expression than in the case of the Berzelius Club. To place in the hands of one firm the entire responsibility for a completed home is nothing if not a startling innovation in building, but the advantages to the prospective owner are many and great.

Artistically, a consistent uniformity of style and harmony of architectural treatment is assured, as the best

of talent is retained for the solution of all problems, while at the same time the owner and architect is relieved from the annoyance of incessant watchfulness over the matters of material and constructive detail—holding Messrs. Hoggson Brothers directly responsible.

Limit of cost will appeal to the experienced



LOUNGING ROOM

ones as dangerously near impossible to control, but Messrs. Hoggson Brothers have successfully proved that under this contract "extras" and the hundred and one unlooked for expenses usually incident need not occur in building any more than in any other

well-organized system of mercantile operations. Their work is a most interesting development of building methods, and the Berzelius Club a most attractive proof of what can be accomplished under these methods.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—IV

BY FREDERICK W. KELSEY*

(Continued from the August Number of House and Garden)

AN incident that attracted attention at the time, and may be of interest, was the action of the commission in June, 1896, in making it a condition in the contracts for work that "laborers be paid \$1.25 and foremen \$2.50 per day respectively, and for cart, horse and driver \$2.50 and for double team and driver \$4.25 each per day," and in notices to contractors that "the rates to be paid for services be fixed and approved by the commission."

There was, at that time—the summer of 1896—a very large contingent of laborers in Newark, as elsewhere, out of employment. The Presidential election was pending, and the great struggle between the McKinley and Hobart sound money forces and the persistent advocates of a silver currency, under the leadership of W. J. Bryan, was going on and had already resulted in an extended business depression. The labor situation was still farther depressed by the continuous arrival of hordes of emigrants, especially Italians, many of whom found their way immediately to Essex County. The commissioners understood that this class of labor was then being employed by contractors on railroads and other large works at prices as low as ninety cents to \$1 per day. They wished to have the work done as cheaply as it could be done, and well done, and at the same time to insure the laborers receiving whatever rate was paid. This would prevent the large margin, which, without some such restriction, might be exacted; as in cases then occurring where the contractor would be paid the contract price (of perhaps \$1.25 per day), but actually pay the laborer much less.

Turning the First Sod. The real work in grading, and for the surface embellishment of Branch Brook Park, was begun the morning of June 15, 1896. No special ceremony graced the occasion.

Three of the commissioners, Messrs. Peck, Meeker and myself, with the secretary and Engineer Bogart, were present. Promptly, at 8.30 o'clock, the president, with a new spade, turned the first sod. The contractors had a large force of men and teams

ready, and, from that time, the work on this great pleasure ground went rapidly forward. Now that more than ten years have passed and more than \$2,500,000 has been expended there, the work is hardly yet completed and at the present rate of progress it may be another year before the bridge approaches and other improvements are finished.

When completed, this park of 278 acres will be one of the most attractive and interesting pleasure grounds of the size in the country. The topography is sufficiently varied to make practicable the different styles of landscape treatment employed. The lawn tennis courts and comparatively open level surface of most of the northern division; the play fields and open lawn features of the middle division, bordered with raised and closely planted banks on each side; these are in pleasing contrast to the formal treatment—the Italian gardens, arbors, pergolas, bordered walks and other ornamental attractions of the southern division. The lake, with the connecting waterways under Park Avenue and Bloomfield Avenue, with the artistically beautiful bridges, carrying both avenues over the park driveways and waterways, greatly enhance the other landscape features of this park. In winter the merry faces and gay costumes of thousands of happy skaters enliven the scene, and turn the sombre effect of the winter season into a joyous moving panorama for all.

That the people of Essex County may derive increasing benefit and enjoyment from the very large expenditure for this park, must be the earnest wish and hopeful expectation of every one who is a sincere believer in parks, and whose sympathies are touched by the needs for that uplifting influence to all classes, which only attractive public parks can supply.

If there was ever a public board literally bombarded with communications and delegations by which a strenuous constituency can bring pressure to bear toward favorable official action, it was the Essex County Park Commission, as the recipient object of that attack and siege during the year 1896.

*Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

The First County Park System in America—IV

Eagle Rock Reservation. Since "ye olden time" and the days of Carteret, and of "East and West Jersey," Eagle Rock has been famed for its views and attractive natural surroundings. For generations residents in Essex and neighboring counties have made it a place of pilgrimage to enjoy the views, and the numbers have increased with the growth of population and the added facilities for reaching "the rock." Situated as this point is, on the bold precipitous cliff of the Orange Mountain, 600 feet above tide water, yet but a short air line distance from it, with Montclair, Bloomfield and the beautiful Llewellyn Park on the side of the mountain in the immediate foreground, and the Oranges, Newark, New York, and the hills of Staten Island in view beyond—what more fitting place could be selected for the first choice of the outlying parks than this!

It was, therefore, quite within the natural order of things that the Park Commission should turn its attention to the location of a park at this place as soon as the selection of park sites was taken up. Immediately after the Branch Brook location and that of the East Side Park were disposed of, this was done. Each of the commissioners favored the proposition. The only points for determination, therefore, were as to the lines of the park limits, and the acreage that should be included. The subject was under discussion during the summer and early part of the autumn of 1895, and on October 3 the architects and engineers were authorized to prepare a map of the outlines that they would recommend for a park, including Eagle Rock. A little later, H. D. Oliphant was appointed purchasing agent to look after land options and purchases within the established lines.

An editorial in the "Newark News" of November 26, 1895, on "The New Park Sites," referred to it thus: "Whatever other property the Essex County park commissioners may acquire, there is no question that they have acted wisely in securing Eagle Rock and the land about it. This is the show place of Essex County." On the same day "The Daily Advertiser" expressed this sentiment: "A county park system without Eagle Rock would be in the nature of an anomaly. That elevated point, overlooking an extensive and varied panorama of town, country and river seems to have been destined by Nature for a public breathing place." An editorial in the "New York Press" of November 27 stated that "the acquirement of the far-famed Eagle Rock the other day for park purposes was a great thing for the people. From this giant knoll the homes of tens of thousands of New Jersey's citizens can be plainly seen, and it is declared that it looks upon more homes and varied industries than any other natural elevation in the world."

In August, 1895, this subject was brought regularly

before the board for consideration in a resolution offered by me, "that it is now deemed expedient to acquire for park purposes:

"First, suitable areas of park lands and parkways on and adjacent to the crest of the Orange Mountains.

"Second, that such locations be selected with regard to convenient approaches; that the crest of the mountain be followed as far as practicable, and with reference to obtaining the best east and west views.

"Third, that the total area be not less than 2,000 acres, and that the architects and engineers proceed to locate the above parks and parkways connecting with Branch Brook Park and prepare the necessary maps and plans."

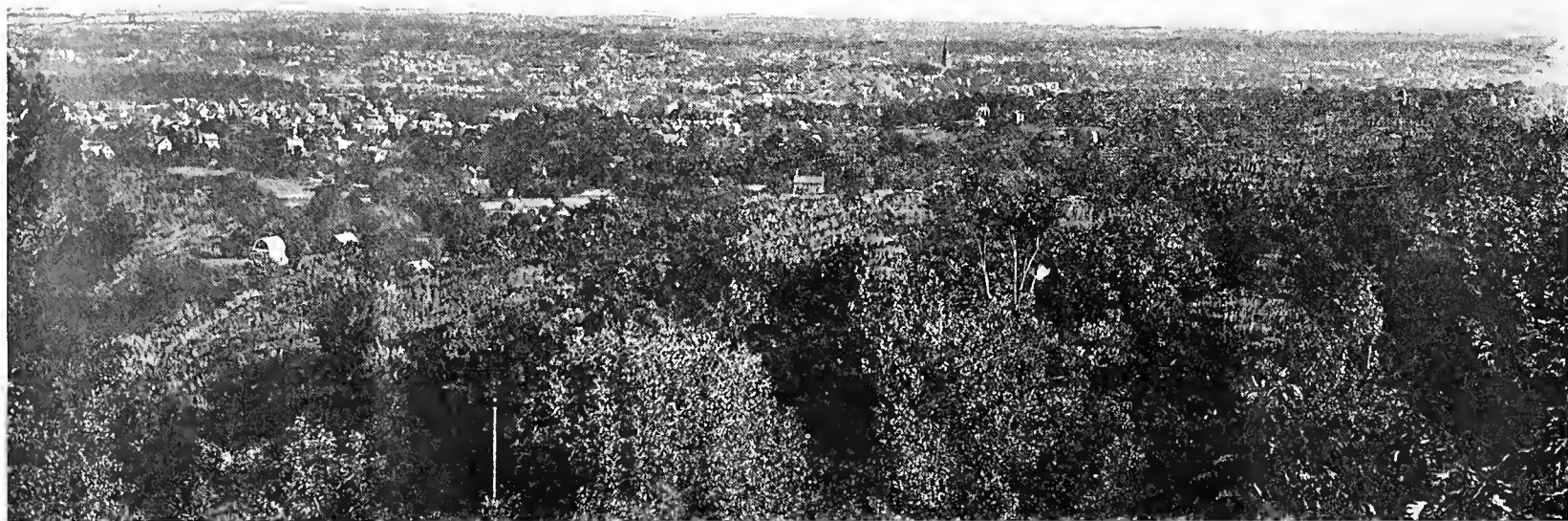
Parkways Treated Separately. These resolutions were afterward modified in accordance with the "piecemeal" or sectional policy already referred to, and the park locations were treated separately from the parkways.

As the subject of the parkways was such an important one to the whole enterprise, and for years occupied so much public attention as well as the attention of the commission, the progress of those events will be consecutively stated.

South Mountain Reservation. Large reservations of natural scenery have become one of the attractive features of a modern park system. Nor is the movement confined to localities especially acquired or reserved for park uses. The general government, and many of the States, have of late years included in their forestry reservations large areas of timbered lands, with the object at the same time of conserving also the feature for recreation and attractive natural environments. The movements toward the preservation of the big trees (*Sequoia gigantea*) of California; for a natural park and forest reserve along the Appalachian Mountains; and the White Mountain forest reservations in New Hampshire, are some of the better known efforts in this direction. In the Massachusetts Metropolitan Park's system the great Blue Hills reservation, with its more than 4,000 acres of beautifully wooded slopes and valleys; and the Middlesex Fells on the other side of Boston, with its 1,800 acres of timber lands, lakes, open fields, etc., are recognized as special attractions there, as have become Van Cortland and Pelham Bay Parks in New York, Epping Forest, outside of London, and the many other outlying natural reservations lying wholly without the large cities.

The Essex Park Commission of 1895, like the preceding commission, was in favor of a liberal acquirement of these lands in such a reservation for the park system here.

There was but one location which in size, relative convenience, varied topography and attractive natural and wooded features, seemed to meet the requirements. That was the extensive tract between



PANORAMIC VIEW FROM EAGLE ROCK—LOOKING EAST

the apex of the First and Second Mountains, and principally south of the Northfield road. Former Commissioner G. W. Bramhall had always advocated this proposed reservation.

Weequahic, or Waverly Park. The first that was heard of a Weequahic Park was the suggestion from Commissioner Murphy, soon after the organization of the Park Board in 1895, which was in effect that that was "one of the best locations for a park in the county." The first commission had already, as indicated, treated the possibility of a park there, and without any prejudice, with scant courtesy. If for no other reason, the mosquito pre-emption and unrestricted occupancy of the tract was thought a sufficiently serious matter to negative any favorable consideration of locating one of the county parks there. Moreover, the uncertainty as to the large cost and as to the future of the springs that fed the lake and water supply; the direct proximity to Elizabeth and Union County—neither of which would, under a county park plan for Essex, contribute to the large cost of acquiring or expenses of maintaining a park there—were all factors in the decision that, for many reasons, other park sites more within the county were deemed preferable. That Mr. Murphy entertained a decidedly different view, was apparent almost from the first meeting of the second commission.

Fair Association's Stock. One of the stumbling blocks in the way of making progress in either direction toward any definite result was the property of the New Jersey Agricultural Society, better known as the Waverly Fair Association. This property consisted of a number of acres, a race-track and the usual paraphernalia of country fair grounds, and was the focal point of the district. The association owning the property had had

financially a varied and varying career since its incorporation in 1858. In good seasons the receipts might result in a dividend on the \$90,000 of capital stock of perhaps five per cent. With bad weather and poor attendance, an assessment on the stockholders for the deficiency growing out of the light receipts was not an uncommon occurrence. As a result of these conditions, the price of the stock had for years, up to 1895, oscillated between 30 and 60, or, in extreme cases, 80. Transactions were few and far between, and if a holder must sell he was usually at the mercy of the buyer, somewhat after the order of the unsuspecting merchant of old who once met that world-renowned individual who demanded "the pound of flesh."

There were 3,600 shares of the stock, of a par value of \$25 per share. It was "well distributed." Nine stockholders, however, with their combined holdings, controlled the association. They held the majority of the stock. These stockholders of record at that time were: P. Ballantine & Sons, 60 shares; Franklin Murphy, 186 shares; E. A. Dodd, 70 shares; E. B. Gaddis, 122 shares; H. H. Isham, 721 shares; L. H. Jones, 230 shares; G. B. Jenkinson, 109 shares; Jacob Skinkle, 125 shares, and E. A. Wilkinson, 139 shares.

A Serious Question. When the practical work of improving the Weequahic reservation was taken up by the Park Board, in 1899-1900, a serious question arose as to the treatment of the lake. In 1896 the engineers of the department had advised that the raising of the lake for the purpose of improving the appearance of the surface and retarding the growth of rushes, etc., from the bottom, was of doubtful utility. On May 14, 1900, Engineer M. R. Sherred, in a special report to the commission, recommended the raising of the lake level five feet by obstruction to be placed in the outlet. The land-

The First County Park System in America—IV



PANORAMIC VIEW FROM EAGLE ROCK—LOOKING SOUTHEAST

scape architects, in their report at the same time, emphatically disapproved of this plan of treatment, stating at length the legal, engineering and esthetic objections. It would be experimental, they contended. Percolation of the water through the raised banks might make the result uncertain. It would "inevitably destroy the handsomest and most valuable part of the beautiful fringe of fine forest trees now existing most of the way around the lake." The resulting loss of water flowing from the lake, under the binding contract between the Park Commission and the Lehigh Valley Company of June 4, 1897, and with the Pennsylvania Company, that the commission would "not directly or indirectly do, or cause to be done, anything which would in any manner interfere with the natural flow of the waters of said Bound Creek," should the raising the lake seriously diminish or stop the overflow, would make the Park Commission "liable to prosecution."

As the loss of water from raising the lake five feet was by the engineer estimated at 550,000 gallons per day of a normal minimum flow of only 1,500,000 gallons daily, the point thus raised may at any time become a most serious one, and result in heavy claims for damages against the county.

Cost of Park. The estimated cost of dredging and properly treating the banks of the lake at its natural level was \$250,000; and for raising the lake five feet, cleaning out the bogs, etc., with the destruction of the best part of the wooded banks and the prospective litigation with the railroad companies involved in this plan of treatment, was \$50,000.

Modern High Finance. What the actual loss to the people of Essex County by the issuance of bonds at four per cent, and the additional \$2,500,000 of bonds since issued for the parks at that rate instead of at the 3.65 rate, as with the

first million issued, may, I think, be properly left to the future and for the public to determine. From present indications, it will not be long before the question of detriment to the public at large, from the methods of modern high finance, and the concentration of large sums of other people's money in the hands of a few men to control, will be readily understood and the false principle upon which the operations are based generally appreciated and measured at their true worth.

At the close of 1896, within fifteen months after the receipt of \$2,450,000, the commission found that its financial limit had been practically reached. The results of the policy of individual selection of the parks, rather than that of a careful prior study of the requirements for the park system as a whole had, in this comparatively brief time, fully materialized. Although the balance sheet of December 31, 1896, showed a cash balance on hand of \$1,209,559, the outstanding obligations for land and other liabilities and contracts were then sufficient to absorb all but a relatively small portion of this unexpended sum. At the board meeting of December 2 the landscape architects and engineers submitted, under a resolution of September 17, 1896, a "general plan of the system of county parks and parkways," including a formal estimate of the cost of the parks already determined upon. These estimates were made after consultation with the land agents and other employees of the department, who were then in charge of the various phases of the work.

Appointive or Elective Park Commissions. The time had run by so quickly since the appointment of the commission, twenty months before, that many friends of the park movement hardly realized that the work of the commission was by that time well begun. The public utterances, for

the most part, were not favorable. Mayor Seymour made a severe arraignment of the commission, and of the appointive system of legislation under which it was created. This law, providing for an appointive board, he declared, in a written statement a few days prior to the announcement of the Park Commission shortage, "should be amended." This method of appointment, he said, "is wrong and opposed to the popular notions of self-government."

"Under certain contingencies," he wrote, "it might remove the power of selection entirely from an officer of Essex County and place it with an official residing in some distant part of the State. This might occur in the event of the selection of a Park Commission being made during a vacancy in the Supreme Court in this county. Officers of such importance should be chosen by the people. A public board making such large demands upon the taxable property of the community should be in closer touch with the people of the community. According to the highest conceptions of popular government, that closer touch is to be had only through the medium of the ballot-box. The law should be changed and the Park Commissioners be compelled to take chances before the community."

These forcibly expressed sentiments, published both in the leading New Jersey and New York papers almost concurrently with the park deficiency statements, apparently touched a responsive chord with many people throughout Essex County. While the Mayor's presentment was merely an elaboration of the antiappointive commission plank of the Democratic city platform, as before mentioned, its reception by the public was no doubt accentuated by the disappointment which the call for more funds to complete the parks occasioned. The claim was at once made by the partisan advocates of the appointive plan, that the attack of the Mayor and those favoring his side of the question was in reality naught but an incident in the play of politics, and an attempted flank movement by which the Democratic minority hoped to secure a "vantage" point with the people over their Republican opponents, who counted upon them having a safe working majority locally as well as in the Legislature.



A FLOWER BORDER IN ORANGE PARK

Others joined in the effort to repel the attack, and the conflict of words soon had the appearance of a drawn battle, yet actually leaving the appointive commission in possession and victor of the field. The discussion, however, bore fruit in largely extending in the public mind the objection to an appointive commission. This was manifestly the result, as shown by the resolutions of disapproval of that system in the different political conventions since. Published individual opinions then and since have reflected a similar sentiment as existing in the minds of officials and publicists, both in Essex and in Hudson counties and elsewhere, in conformity with the generally accepted objection to specially appointed public boards.

In the meantime methods had been devised for turning over to the Park Commission the premium realized on all bonds, instead of retaining it in the sinking fund as theretofore. On August 3, 1900, the last \$500,000 of this appropriation, together with \$80,000 premium on the bonds, was turned over to the commission.

Thus, within five years, the people of Essex County had raised and contributed in cash for the park system promised them for \$2,500,000, more than \$4,000,000.

Underlying Conditions. My two years' term as park commissioner expired April 20, 1897. For some months, even prior to the Munn dismissal incident, there were powerful corporate and political interests, which for reasons that may be readily inferred from the reading of the facts contained in this

Garden Work in September

history, were averse to my reappointment. This condition was materially accelerated by the contest over the parkways begun the November previous, and by my attitude in insisting that the counsel attend to his duties or leave the service of the commission. The traction companies up to that time had had quite smooth sailing in their successful efforts to secure coveted franchises, and the more valuable the public franchises were, the more successful the managers of the companies appeared to be in their efforts to secure them. Any individual aggressively opposing this "gift enterprise" business was soon made to feel that his future, politically or otherwise, would be far more agreeable, or, perchance, successful, if he should not "stand in the way" of what the "organization" or in other words, what the corporations, then, as afterwards, so closely allied with the party bosses—wanted. A park commissioner who would insist that the people should have what had been promised them, provided the execution of the promise interfered with the corporation plans for a valuable public franchise—notwithstanding the promise

may have been for a park system that was being paid for from the tax budget—was not the kind of man the corporations wanted. The pressure brought to bear upon Judge Depue as the appointing power to leave me off the commission, was, now that the die for the parkways had been cast and my outspoken position well understood, materially increased.

Commissioner Franklin Murphy's political craft had also up to that time had smooth sailing, and if he could unify the various elements in both the corporate and political fields, there was a fair prospect of his reaching his ambition in the climb for the Gubernatorial chair. Counsel Joseph L. Munn was regarded as one of his active political workers for furthering that object.

Commissioner Frederick M. Shepard as the principal owner of a valuable water plant, which, with the assistance of "Counsel" Munn, it might be during the next few years desirable to sell at a good price to the municipalities of East Orange and Bloomfield—(as was accomplished in 1903)—was in full sympathy with, and extremely friendly to, these corporation influences and interests.

GARDEN WORK IN SEPTEMBER

BY ERNEST HEMMING

THE bright green of the summer is beginning to give way to the autumn tints, indicating that the leaves have fulfilled their functions and will soon fall to the earth. The ripening of the wood and leaves varies according to the kind. Some plants, such as the California privet, continue to grow until the frost puts a stop to them and would actually be evergreen if the weather remained mild, while others seem to devote all their energies to developing their buds and bringing them into condition to stand the cold of winter.

A good illustration of this may be seen in the large buds of the horse-chestnut which are covered with a varnish-like substance, making them impervious to wet and cold during the winter.

The premature falling of leaves on a well-kept lawn is a nuisance and usually indicates an unhealthy condition of the tree. It may be attributed to several causes: sometimes excessive dryness; or, when the head is too thick the inner leaves being shut away from the sun and air fall off before their time. If the latter is the case the trees should be noted for attention during the winter and the branches thinned out. It is always in order to give trees a good watering during the dry spells as they are just as liable to suffer during the fall as in the spring.

Towards the end of this month the planting of trees and shrubs can be safely undertaken. Early fall planting is not practised as extensively as it should be. The ground being warm the plants will practically establish themselves before the cold weather. The leaves of the deciduous trees and shrubs should be stripped off at the time of the operation, and if the ground is at all dry given a good soaking with water after planting. Evergreens may also safely be transplanted, but it is always advisable to lift them with a ball of earth so as not to disturb the roots.

The geraniums and other summer bedding plants look so nice and full that it seems a shame to disturb them by taking cuttings, but if it is done judiciously they will not be missed, and it will be a great satisfaction to know that they are rooting and out of harm's way. It is never quite certain when the first killing frost will put in its appearance, so that when next year's stock is provided for the beds may be left as long as they look nice, or until such time as the ground will be wanted for bulbs. Cuttings rooted now are much better than old plants lifted and potted later on. However, unless there is greenhouse room or other suitable accommodation it is not worth while to carry such plants as geraniums over the

House and Garden

winter. It pays better to purchase again in the spring.

The Hollanders are now busy preparing their tulips, hyacinths, narcissus, snowdrops, crocus, etc., as they ripen, for shipment to this country and other parts of the world. Plans must be made to plant them as soon as they come to hand. Last year owing to the absence of freezing weather it was possible to plant bulbs in most localities almost up until Christmas. This may not prove to be the case this fall.

The lilies from Japan do not arrive much before November, very often too late to plant owing to the ground being frozen.

Lilium Candidum, or the annunciation lily, should be planted this month. It is not necessary to wait for importations of this grand lily as home grown ones can usually be procured. Plant the bulbs in clumps in the hardy border or among the shrubbery in positions where they will not be disturbed for a few years. Do not set the bulbs too deep, two inches below the surface being sufficient, and cover in the winter with loose leaves or other material.

This is the month "par excellence" for transplanting peonies. Of late years these lovely flowers are getting some of the attention they deserve, the better varieties like the roses are becoming known by name. There are such a vast number of varieties that unless one does know some of them it is very confusing to make an intelligent selection from the average list. There are really only four main colors and white: crimson, red, rose and pink, so that the endless varieties are made up of shades and variations of them in form, time of flowering as well as color.

The first peony to bloom in the spring is the quaint little *Peonia tenuifolia* or fern leaf peony. It has dark crimson flowers and fern-like foliage and blooms almost as early as the snowdrop. The next to bloom is the old-fashioned double crimson *Peonia officinalis* that cannot be dispensed with in any garden. After this the later sorts follow in rapid succe-

sion. The following are considered by specialists to be among the best, *Festiva maxima*, white, occasionally flecked with crimson; *Marie Lemoine*, ivory white; *L'Esperence*, pink; *Dorchester*, shell pink; *Golden Harvest*, the nearest approach there is to a yellow peony; *Grandiflora rubra*, blood red; *Rubra triumphans*, glowing crimson; *Victoria tricolor*, a combination of pink, orange and salmon tints. The list could be extended indefinitely and yet there would be kinds deserving to be included among the best.

Peonies should be planted in deeply dug, well enriched ground and in a position where they will get the full benefit of the sun all day long. In shady positions they are not so likely to produce good blooms.

When planting set the plants deep enough so that the buds or crowns will be covered with two inches of soil. It is a mistake to transplant too large clumps. Three separate plants of three or four stems each, set in triangular form, will produce a much better clump than one very large piece.

If sweet violets are wanted for early spring they should be planted now in a cold frame or in some position where they will have protection. The main object is to get the plants well established before the cold weather sets in.

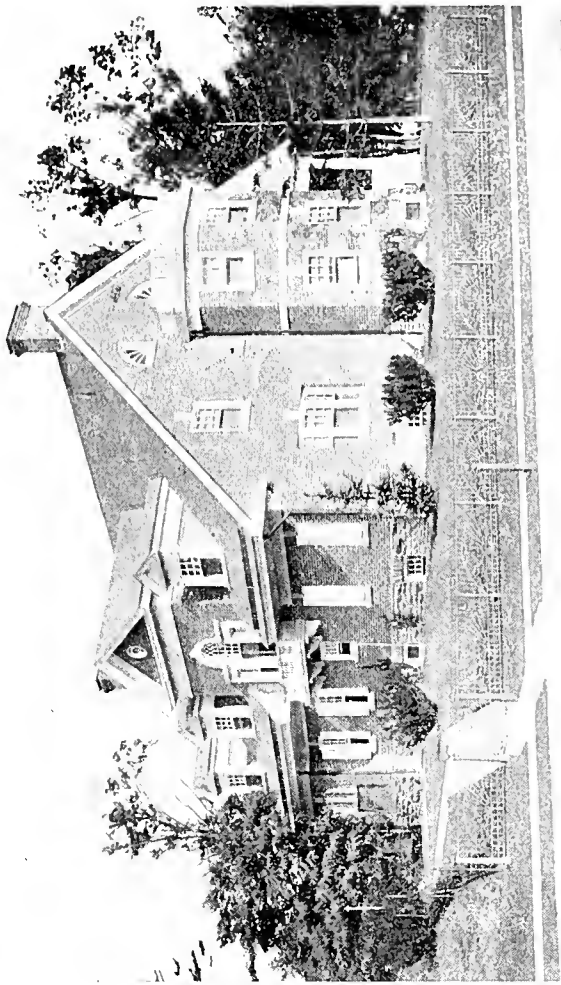
Keep the fall crop of vegetables that have still to make a growth well worked. As soon as the nights begin to get cool the celery will begin to make up for lost time and will soon be ready for its first earthing-up. Do not do this too soon or too high the first time or it will check the growth.

One of the most important jobs in the vegetable garden at this time of year is to clean up the ground after the crop has been gathered. This is often neglected with the result that the refuse of crops forms ideal places for fungous diseases to perpetuate themselves in, and insects to hibernate in. Keep the rubbish burnt up and the ground dug and you will have fewer troubles next year.



Hand-worked Book Protectors by Anna Pantolska

Dekorative Kunst

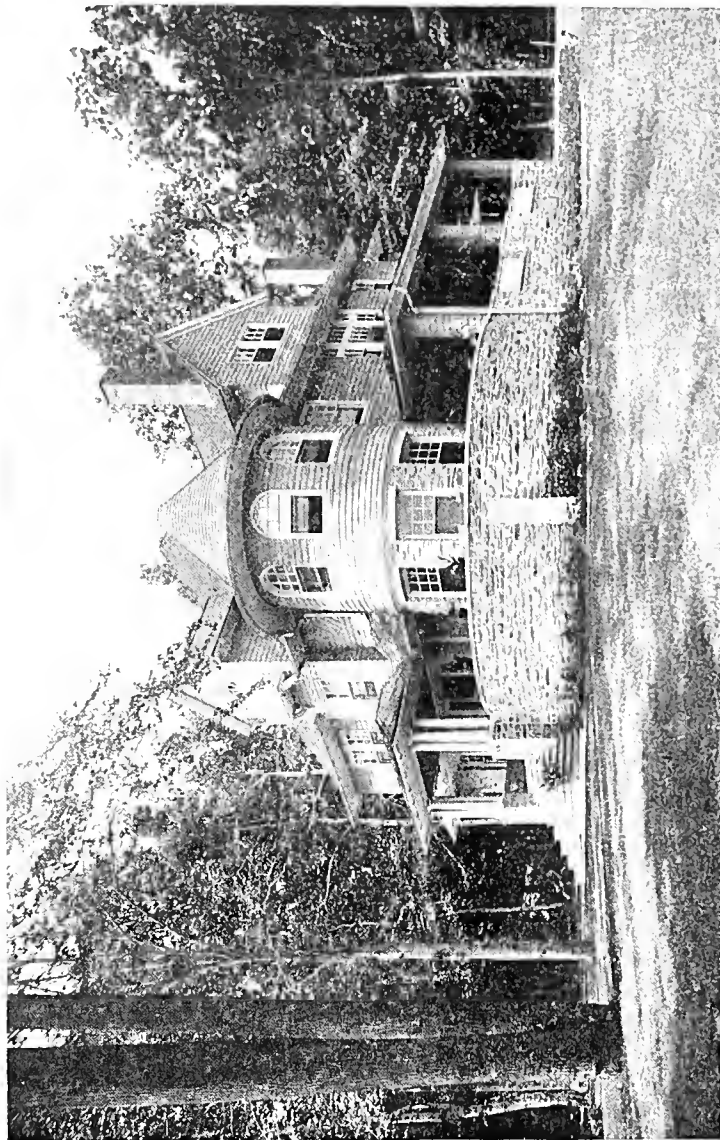


REAR VIEW

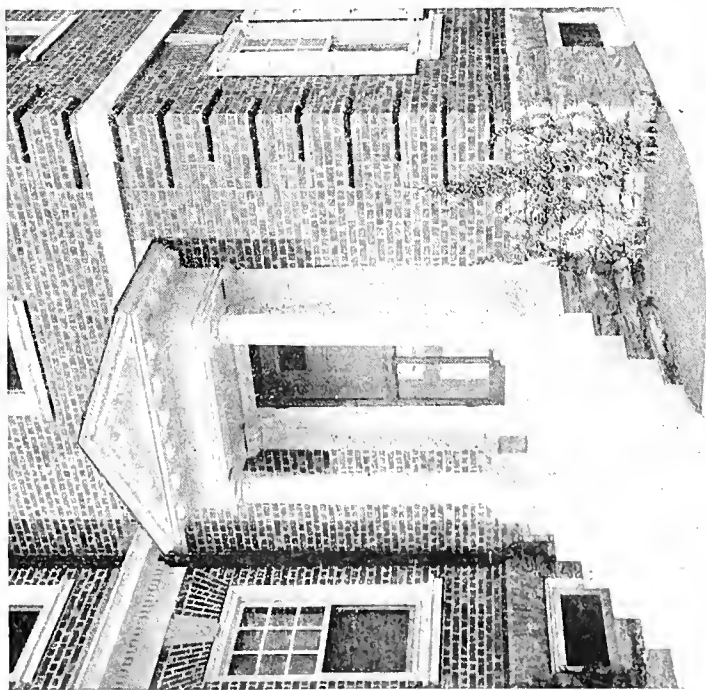


A PHYSICIAN'S RESIDENCE, GERMAN TOWN

FRONT VIEW



HOUSE AT GLENSIDE, PA.



THE OFFICE ENTRANCE

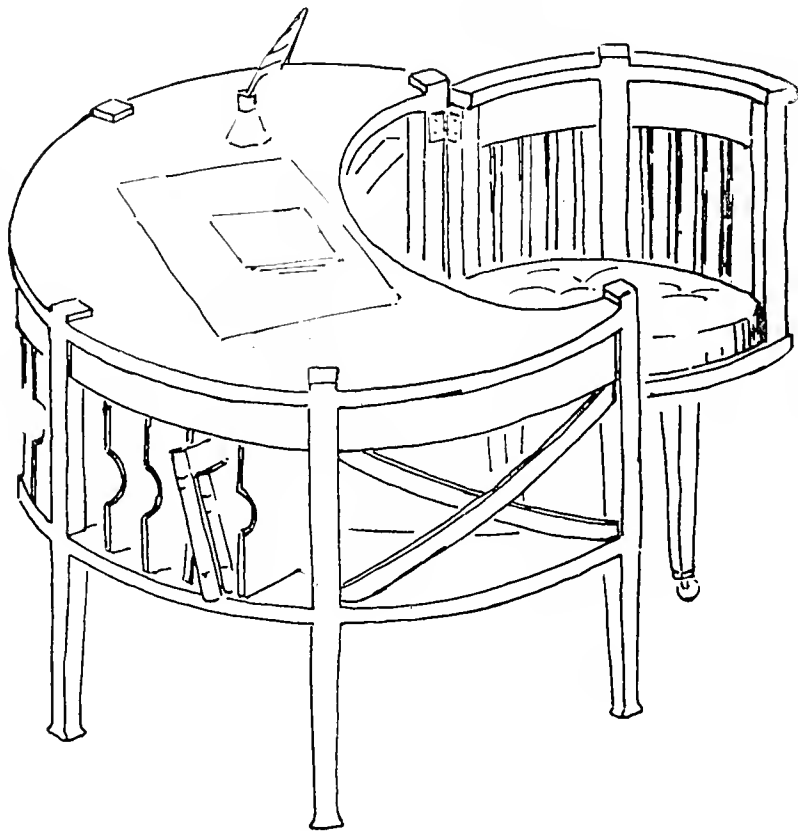
Small Black and White Plans of these Houses will be Sent Free to Subscribers upon Request

SUBURBAN WORK OF LAWRENCE VISSCHER BOYD, ARCHITECT

HOUSE AND GARDEN CORRESPONDENCE

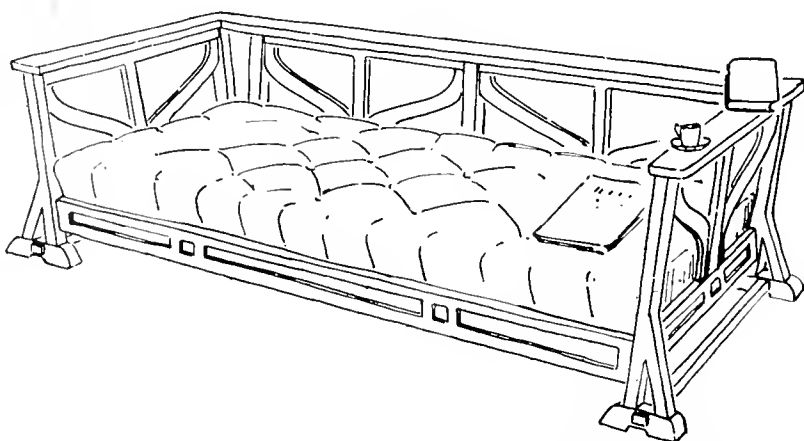
Mrs. G. asks:

Will you kindly give me suggestions for some special piece of furniture to be used in a family sitting-room. I need a desk and two chairs or more unless you would advise a long sofa. The room at present has a mixture of furniture so it will not make much difference what style is selected.



THE PRINCETON TABLE

I am showing on this page some cuts of a desk and settle or sofa, which may appeal to you. I feel, however, that I cannot conscientiously recommend these as being just what you want, unless you supply me with some further description of your room. The fact that you have already a mixture of furniture should rather incline you to be more careful in your selection of the new pieces. If you will look your room over carefully and advise me what style predominates: oak or mahogany, Sheritan, Chippendale, Arts and Crafts, or Mission, I will be pleased to send you suggestions which I am sure will be more practically helpful.—MARGARET GREENLEAF.



MCHUGH-MISSION SPLAY-BACK SETTLE

"FIRE-PROOF"

Your reply to M. A. W. in the July issue of HOUSE AND GARDEN leads me to ask, in view of repeated losses, whether in "so called fire-proof structures" that term can be strictly applied to any building and, if so, under what conditions?

R. R. S.

Let us begin with a definition. "Fire-proof" means able to withstand exposure to fire without material injury. Some blackening by smoke, or other discoloration there may be, but that is unavoidable. What is meant is, *safe from material injury*. If the term fire-proof is not intended to mean that, it should not be employed and some other term, indicating lesser degrees of immunity, should be substituted, thus eliminating the pet phrase of the daily press—"so called fire-proof."

In the next place it may be confidently asserted that modern constructive methods (and some ancient ones, for that matter) are fully equal to the production of fire-proof buildings which shall conform to our definition. Before describing such a building, however, let us have a clear idea of the danger to be guarded against. First, there is the danger of fire from within the building itself. This is the most easily prevented so far as the initial risk is concerned, or so far also as restricting such a fire to the smallest proportions should it once start. If the shell of the building is incombustible, we have the contents to consider. The building itself, in all of its parts may be made absolutely incombustible. This is easily accomplished in the hands of a competent constructor, without the sacrifice of any fundamentally artistic qualities of the design, provided the design is initially sound. We have then only the contents to consider. In domestic structures these will always remain more or less inflammable, since mankind is never likely to put up with the austerity of fire-proof furniture, and fittings, and decorations. What can be done here is not to take any unnecessary risk and to make it easy to confine the fire to the room in which it originates. There is no difficulty about this, though space will not now permit an extended discussion of this point. In commercial buildings of all classes, the source of danger from fittings may be very materially reduced except in the case of the large department stores, and even here the special risks may be materially reduced by means of compartment fire walls and automatic sprinklers.

The other source of danger is from a fire originating outside of the building under consideration. This is the more serious risk, especially when the fire-proof building is surrounded by inflammable structures extending to some distance away. In this latter case a general conflagration will necessarily result if the fire gets out of control and a sufficiently high degree of heat will be developed to disintegrate many otherwise suitable building materials. This is the severest test to which a building can be exposed.

Taking it in its most difficult form then we have the problem of constructing a building which shall present on its exterior an imperishable barrier to the fierce heat of a general conflagration and which shall be so built, as to its interior, that it shall be safe from any serious damage from a fire originating within its walls. To meet these conditions taxes the constructors skill to the utmost.

These being the conditions to be met I have not the slightest hesitation in asserting most positively that they can be met. HOUSE AND GARDEN has published from time to time papers dealing with this subject, and in a subsequent issue we may present our own views as to the proper methods of construction to be employed. In a general way, however, it may be said here that either the clay products or concrete will form the basis of the walls (or of the enveloping material, if a steel framed structure) with metal window frames and wired glass, together with certain imperative details of arrangement which make for success or failure in the final product.

C. E.

Italian Decorative Iron Work -
Beaulieu Abbey -
Garden Accessories

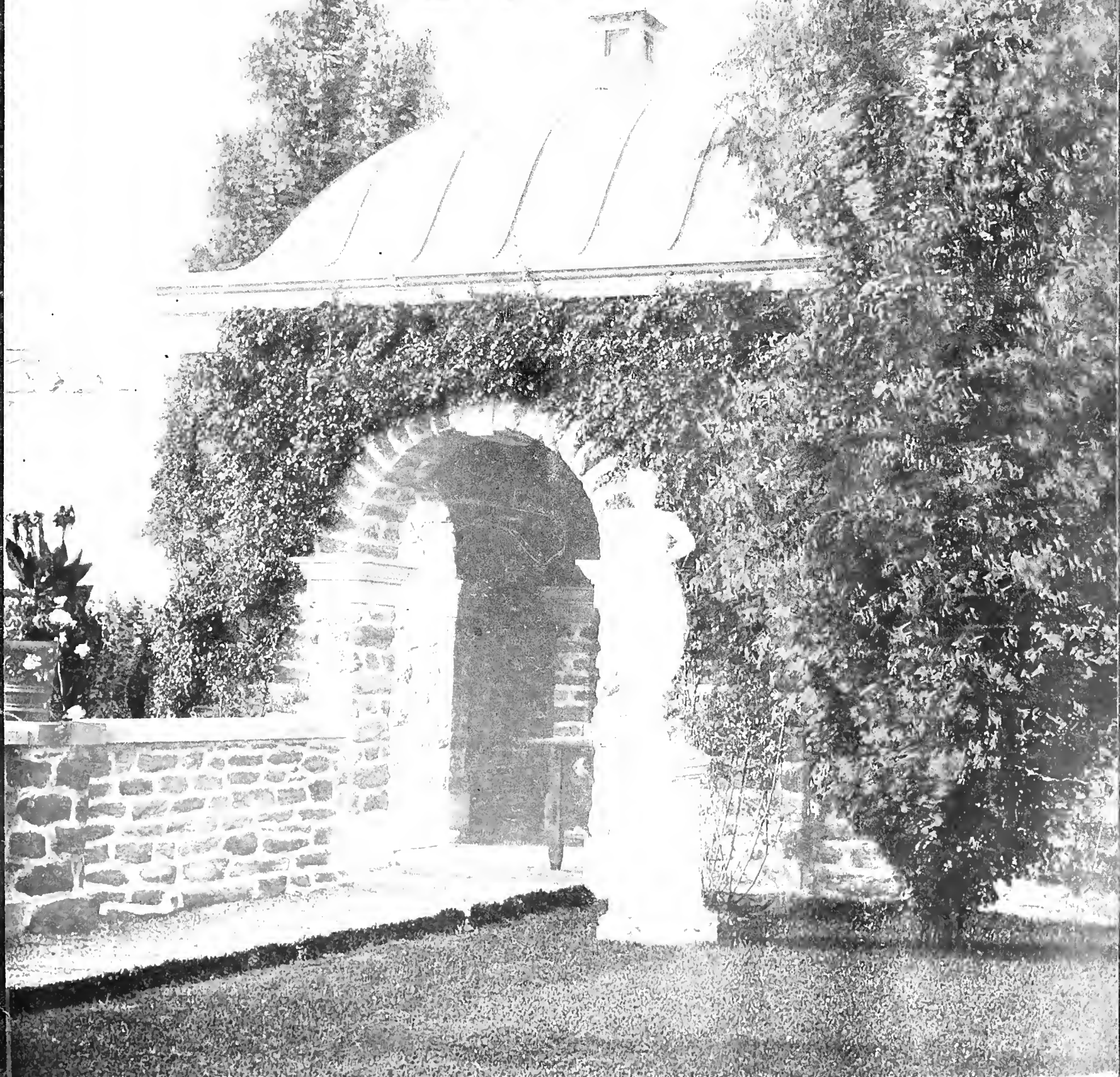
Marchese Ridolfo Peruzzi Medici
The Dowager Countess De La Warr
Some October Flowers

Vol. X

OCTOBER, 1906

No. 4

House & Garden



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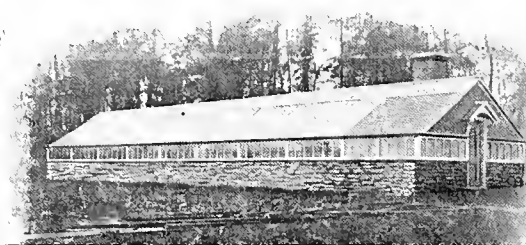
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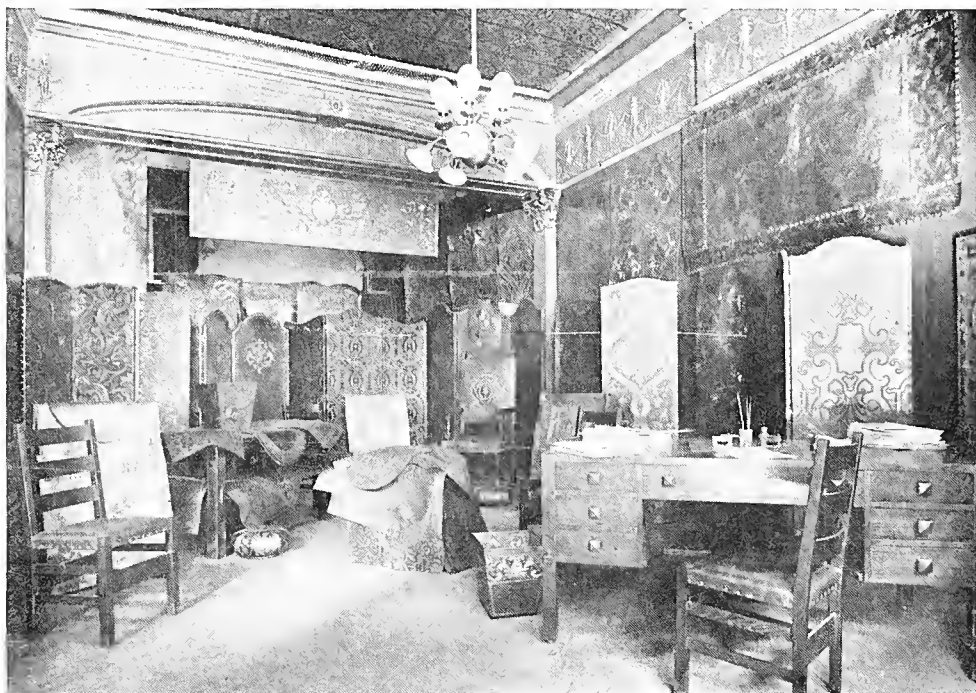
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FISHING BOATS ON THE GIUDECCA—VENICE

House and Garden

Vol. X

October, 1906

No. 4

ROSE VALLEY, A COMMUNITY OF DISCIPLES OF RUSKIN AND MORRIS

BY MABEL TUKE PRIESTMAN

“DIVINE discontent” is the foundation of all attempts to better the conditions of labor. The seed sown seems long in bearing fruit, but that sooner or later it does has been shown in the results of such lives as those of John Ruskin and William Morris. To-day we are reaping a rich harvest from the seeds they planted and tended amid discouragement and criticism that would have daunted less noble men. The arts and crafts movement is the direct outcome of the teaching of these men, and has awakened in the hearts of the community

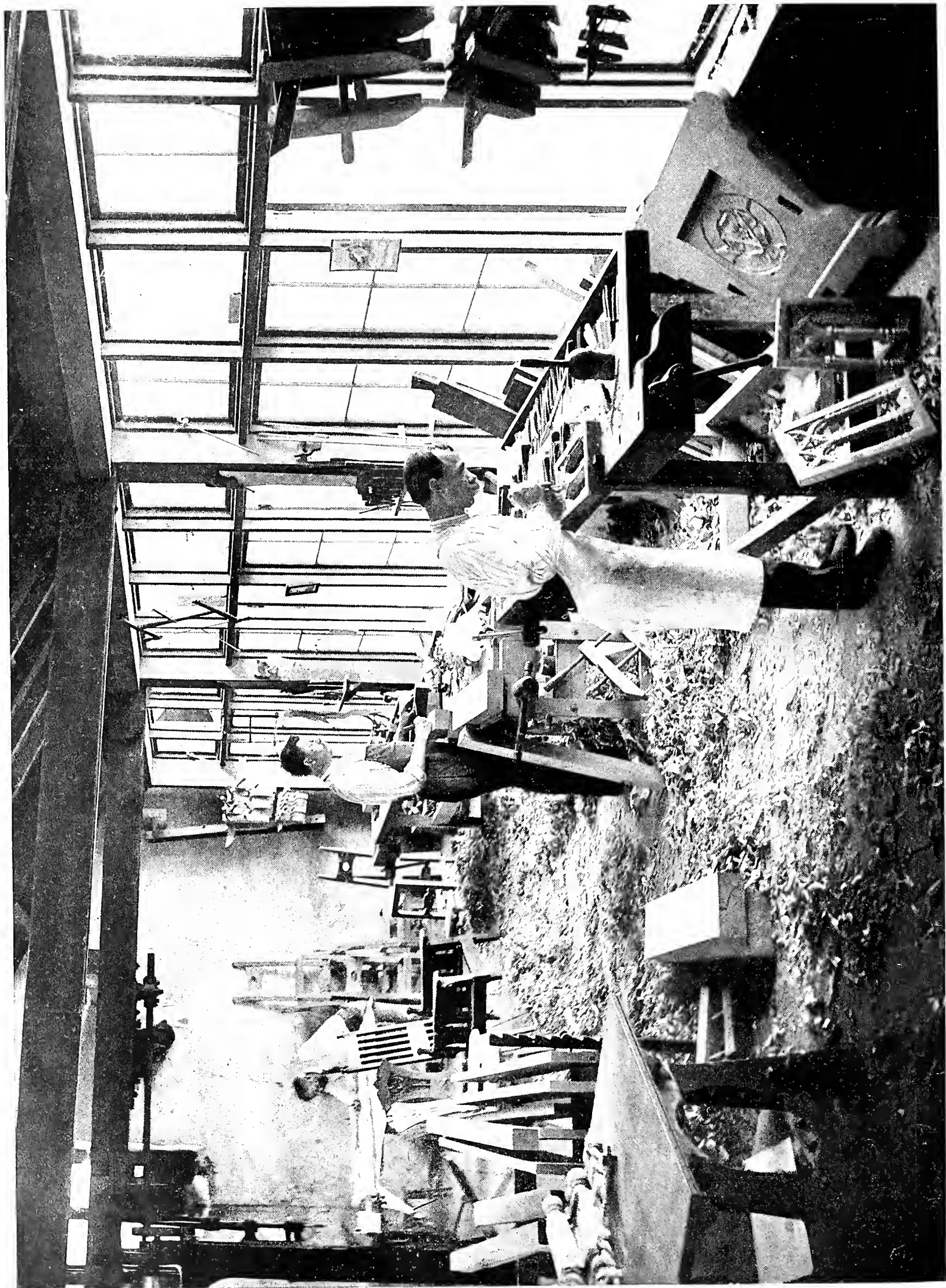
a longing for beautiful and honest handwork, made under pleasant and healthy conditions.

Not far from Philadelphia, Rose Valley is trying some experiments in economic development, very much on the lines of the shops at Merton Abbey, started by William Morris.

Near Moylan, some thirteen miles out, on the Chester turnpike, lies the Pennsylvania valley, at the bottom of which winds Ridley Creek. Thickly covered hills rise from the valley on one side, while the gradual ascent on the Moylan side makes it



VIEW IN ROSE VALLEY SHOWING THE GUEST HOUSE AND CRAFTSMEN'S COTTAGES



THE WOODWORKING SHOP AT ROSE VALLEY

Rose Valley

easy of access. Fifty years ago, this valley contained several mills, and numerous houses, the principal industry being that of snuff making. The fashion of snuff taking having long since passed, picturesque old houses were left tenantless while the old stone mills fell into ruins, and Rose Valley became a deserted village.

Mr. William L. Price and Mr. Hawley McLanahan were the first to realize the possibilities of such a place becoming a centre in which kindred spirits could dwell in pleasant social intercourse, and where work could be done under peculiarly ideal conditions.

The result of this conception was the forming of "The Rose Valley Association," which was chartered under Pennsylvania State Laws in July, 1901,

stream that flows past the house, with an old village pump in close proximity. Above the main doorway hangs an old-world sign, which reads:

"Food for the hungry
Drink for the thirsty,
And quiet rest at the
Rose Valley Guest House."

This quaint little inn is to-day the public hostelry, and many take advantage of a few day's rest in the delightful atmosphere of Rose Valley. The outside walls of the guest house have been left untouched, but what were formerly narrow passages and staircases have been changed into spacious rooms with enormous fireplaces. This change was brought about by removing several of the partition walls.



RUINS OUT OF WHICH THE ROSE VALLEY SHOPS WERE CONSTRUCTED

for the purpose of encouraging the manufacture of such articles involving artistic handicraft as are used in finishing, decorating, and furnishing of houses.

Twenty-five thousand dollars, the entire capital stock, was expended the first year by the association in the purchase of seventy-five acres of land, and in the alteration of buildings, fifteen acres of land being set aside as a permanent park. The first achievement was the turning of a row of workmen's cottages into a simple and artistic guest house, where the people could stay while their own houses were being built or reconstructed. The guest house is extremely picturesque with rustic porticoes. A feature of the place is a small stone bridge crossing the little

The green shutters of the second floor windows, with casement windows above, have changed the aspect from a dreary row of cottages to an inviting wayside inn.

On entering the guest house the visitor is at once attracted by the homely simplicity of the place. With furniture made in the Rose Valley shops, with simple valanced curtains at the windows, and tablets with quaint mottoes on the walls, it would be difficult to find a more delightful spot for a week-end holiday. It is quite the custom, especially on Sundays, for men taking long walks to drop in for the midday dinner. Introductions seem not to be necessary, for the feeling of comradeship prevails,



THE ROSE VALLEY DAM ON RIDLEY CREEK WHICH SUPPLIES THE SHOPS WITH WATER

Rose Valley

and the interchange of thought is helpful and exhilarating.

Rose Valley invites all who wish to contribute the work of their hands and brains for the good of the community to come and live there. It also invites co-operation of capital to further the enterprise which is full of promise. Land may be leased to those who desire to build shops, studios, or dwellings, or it may be bought outright by those who have decided to throw in their lot with these artisans.

Most of the houses are built of local material. Nestling among fields and trees they seem part of the whole, and are fitting homes for the artists, authors, craftsmen, and others who aim to do things that are worth while. Already about one hundred permanent residents have taken up their abode at Rose Valley, including Mr. Price and Mr. McLanahan, who are making the success of their ideal their life-work.

The waters of Ridley Creek have been used for the water supply, and were found to possess in themselves power to operate pumps for supplying water to the level of the house-tanks, as well as providing water power for the workshops.

The ruined walls of the old mill have been utilized as they stood in the construction of the furniture shops which overlook the wooded hillsides, and are bright and roomy. The workmen, busy with lathe and carving, seem somehow to belong to the sunlit atmosphere, their bright intelligence showing their interest in their work, and appreciation of their surroundings. That "art is the expression of man's pleasure in labor," has been proved in the character and quality of work that has been done. The Gothic carving on some of the tables shows an artist hand, giving to the world examples of the best which man can produce. Stimulation has been given by the practical teaching of John Maene, master-craftsman, who is said to be the best wood carver in the country to-day, and by W. L. Price, whose designs in domestic Gothic architecture are so well known. Chairs and tables of honest construction are made with tenon and pin, and are of the kind that last a lifetime.

The Rose Valley Association does not organize, or run the shops. Rose Valley is said to be an



THE POTTERY

opportunity for private enterprise to show what can be done in the way of good honest hand-crafts. The function of the association is to see that this original purpose is carried out, and assists by giving a guarantee of good workmanship in the Rose Valley seal or craft "trade mark," which stands for honesty and good quality of work and material. The symbol adopted is that of a buckled belt, an emblem of unity and brotherhood. A wild rose with the letter V on the petals completes the device. As soon as the character and quality of the work entitle him to it, a craftsman may use this seal. The association is the judge of this.

W. P. Jarvis, master-potter, has established himself at Rose Valley, and has produced an egg-shell glaze which has already attracted attention. Each piece of pottery is distinct and unique, as he aims to direct the markings which are produced by the action of the heat. Mr. Jarvis is also an author, having written many well-known works on pottery, including the "Encyclopædia of Ceramics."

Besides the furniture and pottery industries there is the print shop, where books are made, and which publishes a chronicle of Rose Valley life; this publication is called, "The Artsman," and is edited by Horace Trauble, one of the leading spirits of the valley.

One of the most interesting features of Rose Valley is the Guild Hall fashioned out of an old stone mill into a beautiful common house. All the work of remodeling, finishing, decorating, and furnishing was a labor of love, every person of the community doing his or her best to make the Guild Hall a



A VIEW AROUND THE CORNER



THE GUEST HOUSE

Rose Valley



THE OLD MILL, AT ROSE VALLEY, BEFORE ITS CONVERSION INTO THE GUILD HALL AND POTTERY

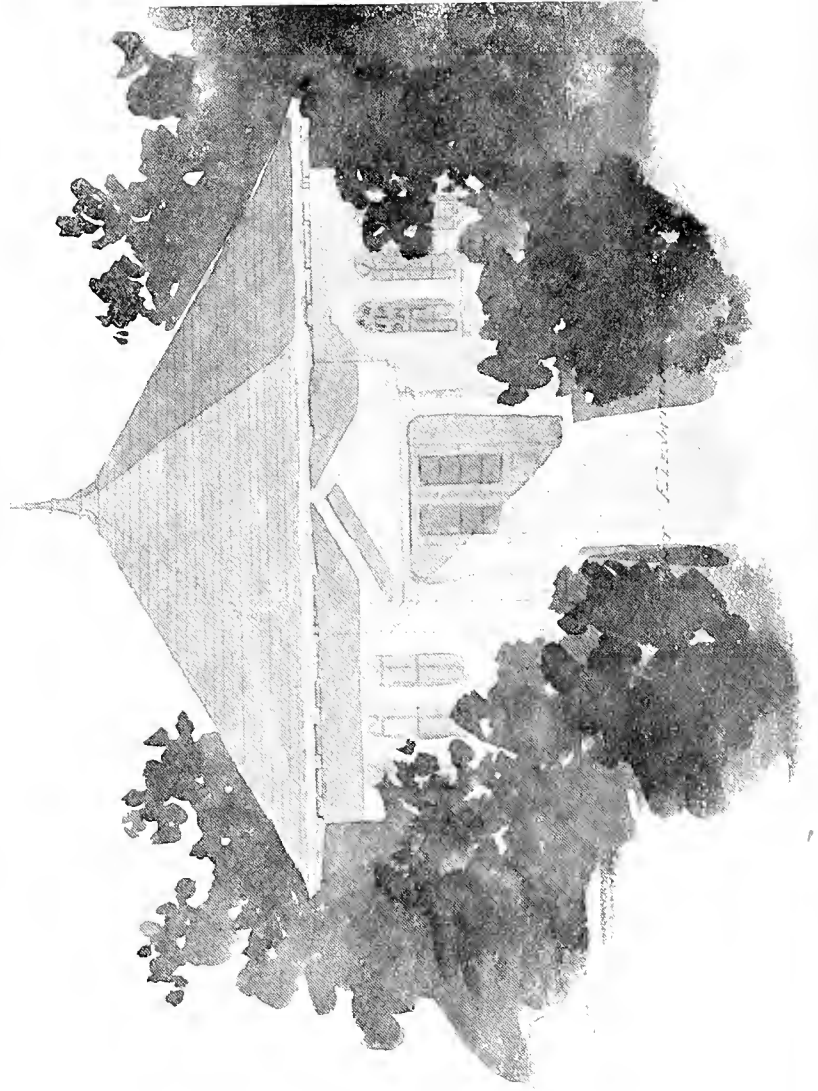
delightful place for social gatherings and public meetings. Here the monthly "Folk Mote," or town meeting, for the discussion of matters of common local interest is held. Lectures, plays, concerts, and dances take place there, and here are enjoyed the annual celebrations in which all the men, women and children in the village participate. Much merry-making was enjoyed last Christmas when a communal tree and supper was given. The blazing logs in the huge fireplace, and the gaily lighted tree, with the dainty dresses of the children, made a picturesque scene. Every family had sent presents for the children. The supper was followed by a concert, and a one-act play enacted by local talent. The old year which had witnessed such an increase in Rose Valley interests was watched out by those who stopped to close the festival with a dance. It is proposed to use the Guild Hall as a school, while a library is also being formed.

Among the many houses that have been built, one of the most attractive is the simple plaster house, built for Charles H. and Alice Barber Stephens out of an old stone barn, in which the architect, Mr. Price, has made use of all that was ready to hand. The beauty of the woodwork left to weather seemed

in keeping with the rugged surroundings. The studios of Mr. and Mrs. Stephens are on different floors, and are large and well-lighted. The beautiful drawings depicting child life, by Alice Barber Stephens, are too well known to need much comment. In *Harper's Magazine*, *The Ladies' Home Journal*, and other leading periodicals, her illustrations captivate true lovers of art.

In these days of strenuous commercialism there sometimes comes over us a feeling that life to-day has lost much of its old quaintness. Everything seems to be struggling toward one goal—the eternal dollar. Huge industries have arisen, drawing people into congested cities. The small manufacturer no longer exists, few things are completely made by a single craftsman, but by hundreds of men, each doing his monotonous task.

Sometimes we find an oasis. Rose Valley is one of these. We feel that a spirit of artistic freedom pervades; here is a place where the vampire of commercialism cannot find entrance; here is a place where the craftsman may work for the love of his craft, and the artist for the love of art; here is a small but living monument to the life-work of John Ruskin and William Morris.



"THE OCTAGON"

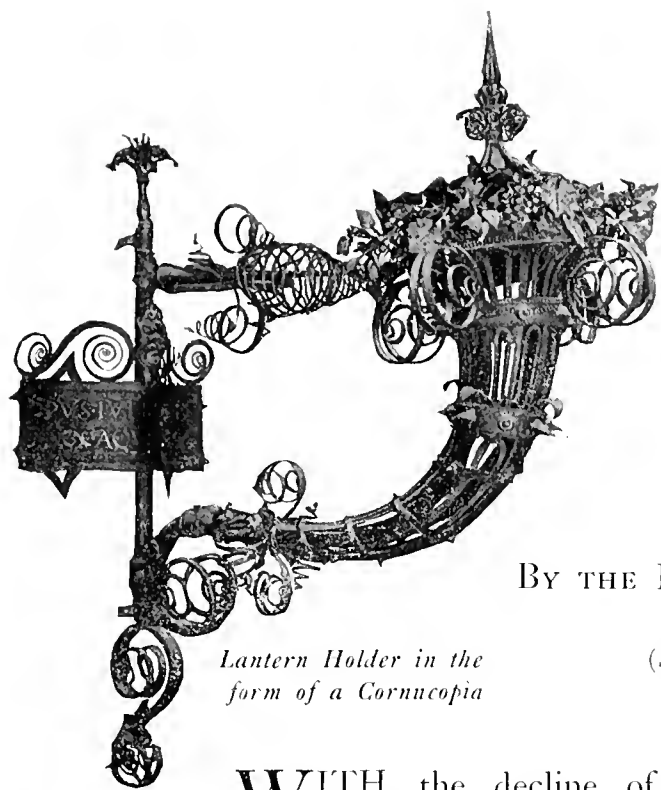
A Shelter for Boys and Girls in Branch Brook Park.

This picturesque shelter is one of the improvements designed for the new Essex County, N. J., Parks System by Messrs. Rossiter & Wright of New York. It adjoins the young people's athletic field and the wading pool. The building is finished on the outside with cement stucco and coated with La Farge cement. Inside and out it is built with a view to the roughest usage and small cost of maintenance. The cost of the structure complete was \$4000.

ITALIAN DECORATIVE IRON WORK

BY THE MARCHESE RIDOLFO PERUZZI MEDICI

(See *House and Garden*, January, 1906)



Lantern Holder in the form of a Cornucopia



Standard Bearer in Wrought Iron, XIV Century

WITH the decline of the sixteenth century, and with the general decadence of art, works in iron lost their simplicity of line and fell into showy scrollwork and complicated geometrical designs, while flowers and leaves, heavy of aspect, though cut out of thin sheet iron, were pinned on to bald bars. Color, too, was made use of to give relief to sculpture. Still it is not rare to find truly artistic work even in this period of decadence. The sixteenth century screen of the Spanish Chapel is happily conceived, the horizontal voluted cross-bars, which are neither too much nor too little interwoven, are reposeful to the eye, giving an impression of solidity, while the vertical strips seem to relieve the whole, and produce a graceful general effect. Most elegant, too, are the railings that shield Jacopo Talenti's lovely double arched windows in the Chiostro Verde, which, cut out of a single sheet of solid iron, represent scrolls gently undulating in appropriate frameworks. And what grace of contour! Not a forced curve, not a useless agglomeration of lines, but an excellent composition that appears to hang like a curtain from the architrave. Good, too, is the seventeenth century gate of the Palazzo Bartolommei in the Via

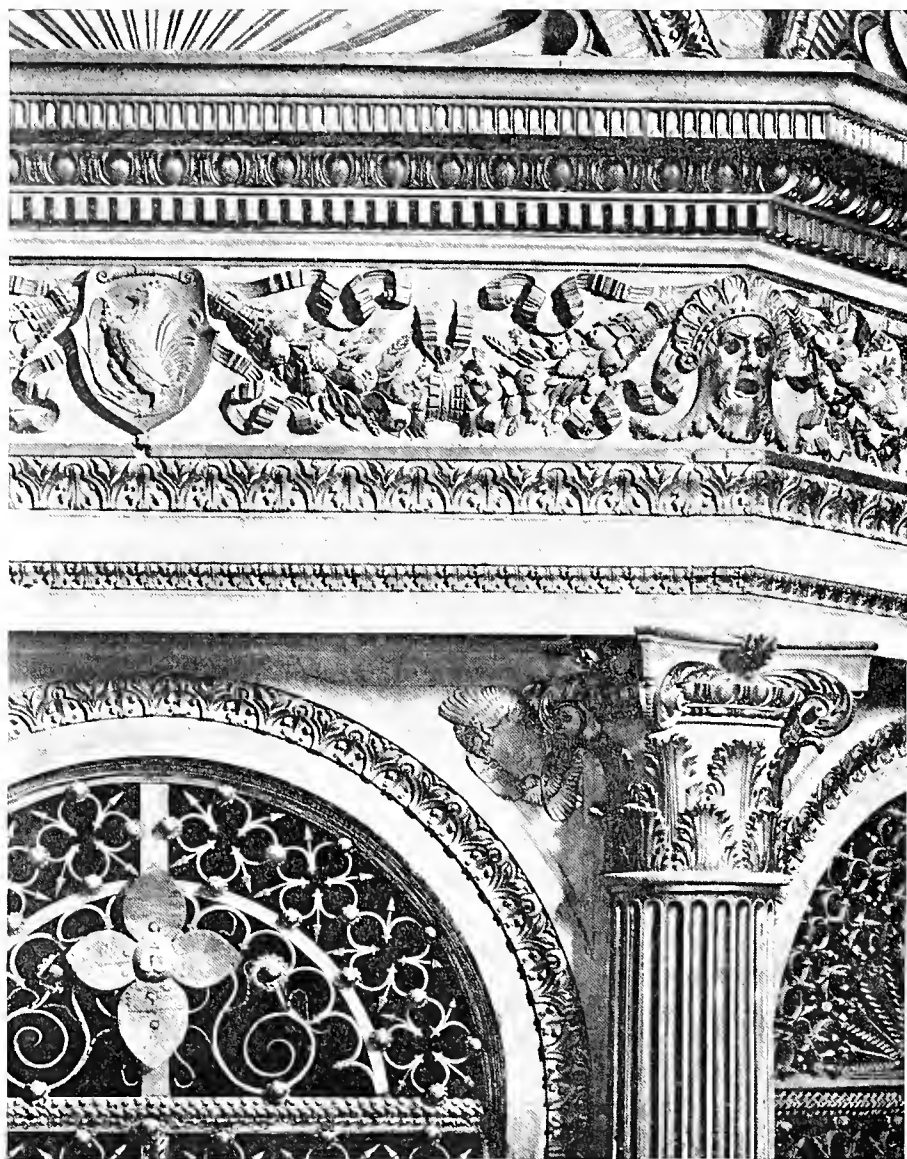
Lambertesca, conceived in a mood of happy fantasy and executed with mathematical precision. The centre of the lunette is occupied by the family crest, a frieze of excellent composition runs along the lateral pilasters and the two wings of the door, formed of vertical rails held together by simple volutes traversed by a band with geometrical designs; in short, a most felicitous union of some five decorative motifs, very dissimilar and which yet here are made to harmonize perfectly with one another.

Splendid is the lantern in the shape of a cornucopia now preserved in the courtyard of the Bargello. It is the colossal work of Giulio Serafini, a native of Aquila, and is all one mass of vine leaves and tendrils. Originally it decorated the Palazzo Guanacci of Orvieto.

Characteristic and picturesque is the famous wellhead of the large cloister of the Certosa, in which the capricious undulations, placed thereon without any real purpose, end in an aureole on which is seen, cut out *a jour* the monogram of Christ. But even this work of art, of indisputable worth, seems to prelude our age, wherein the machine takes the place



STANDARD BEARER, PALAZZO FINETTI, XV CENTURY



WINDOW GRILLES IN THE CATHEDRAL, LUCCA



FLORENTINE STANDARD BEARER

of handicraft and individual freshness of touch gives way to a cold mathematical precision.

The iron work of Siena, on the other hand, that proud, glorious rival of Florence, which was more influenced by the Gothic spirit, preserved up to the last its purity of line. Wandering through its narrow streets and passages, that still preserve in great part the characteristics of an earlier day, it is impossible to overlook the great quantity of wrought iron used in its architectural decoration. The sumptuous palaces, the mean houses piled up along its steep cliffs, the columns that soar in the midst of its *piazze*, all, in short, have some ironwork ornament to show, twisted into that cord-like rope which was so dear to the Sienese smith. And when a feast day dawns, one of those beautiful

feste that re-evoke the mediæval sentiment, then the city presents an unforgettable aspect. On those occasions the multicolored standards of the different *Contrade*, fixed into the characteristic and graceful banner holders of worked iron, wave from every palace, every house, in the *piazze*, the alleys, on the steps, from the towers, while from the windows,

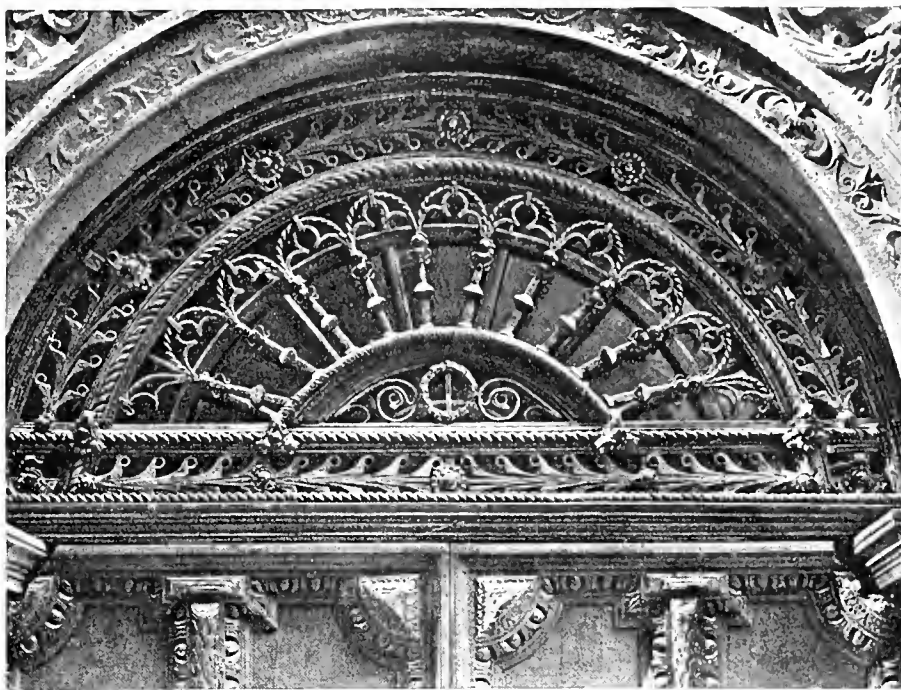
the terraces, hang ancient stuffs, fine tapestries and crested banners. Then, too, behind railings artistically executed, shine forth softly the reds and greens of century-old damasks, and the eye, surveying this phantasmagoria, feels an irresistible fascination. All that surrounds it is beautiful; it is art of the purest, most vivid and glowing. The heart expands at the sight and is filled with joy. And what a difference between the



DOOR GRILLE, LUCCA, XVI CENTURY

Italian Decorative Iron Work

old and the new! In the old there frankly dominates the æsthetic, in the modern flashiness and haste. We Italians who vaunt our civilization and yet have such splendid examples to follow, such glorious traditions to preserve, create monstrosities and then place them audaciously in full view of the works made by our ancestors. We invent clumsy, insipid, pretentious lamp-posts and put them under an ancient cresset light. Take, for example, the lantern made by order of Pope Pius II., Piccolomini for his loggia. What simplicity, but at the same time what elegance! Two twisted branches, one with three Gothic semicircles, sustain a species of skeleton iron basket. The vertical bars are surmounted alternately by horses' heads and pine cones, just faintly indicated, tiny leaves cover the interstices between the uprights and the semicircles. A pointed pole, fixed into the centre of the base, loses itself on high. The fourteenth century banner holder of the Palazzo Grisoli is carried out in somewhat heavy iron and inspired by a frankly Gothic taste, which I should almost call German. It represents an eagle covering upon a simple capital holding in its claws a single socket, gracefully cut and rimmed with the usual twisted cord. Though perchance a little humpy in shape,

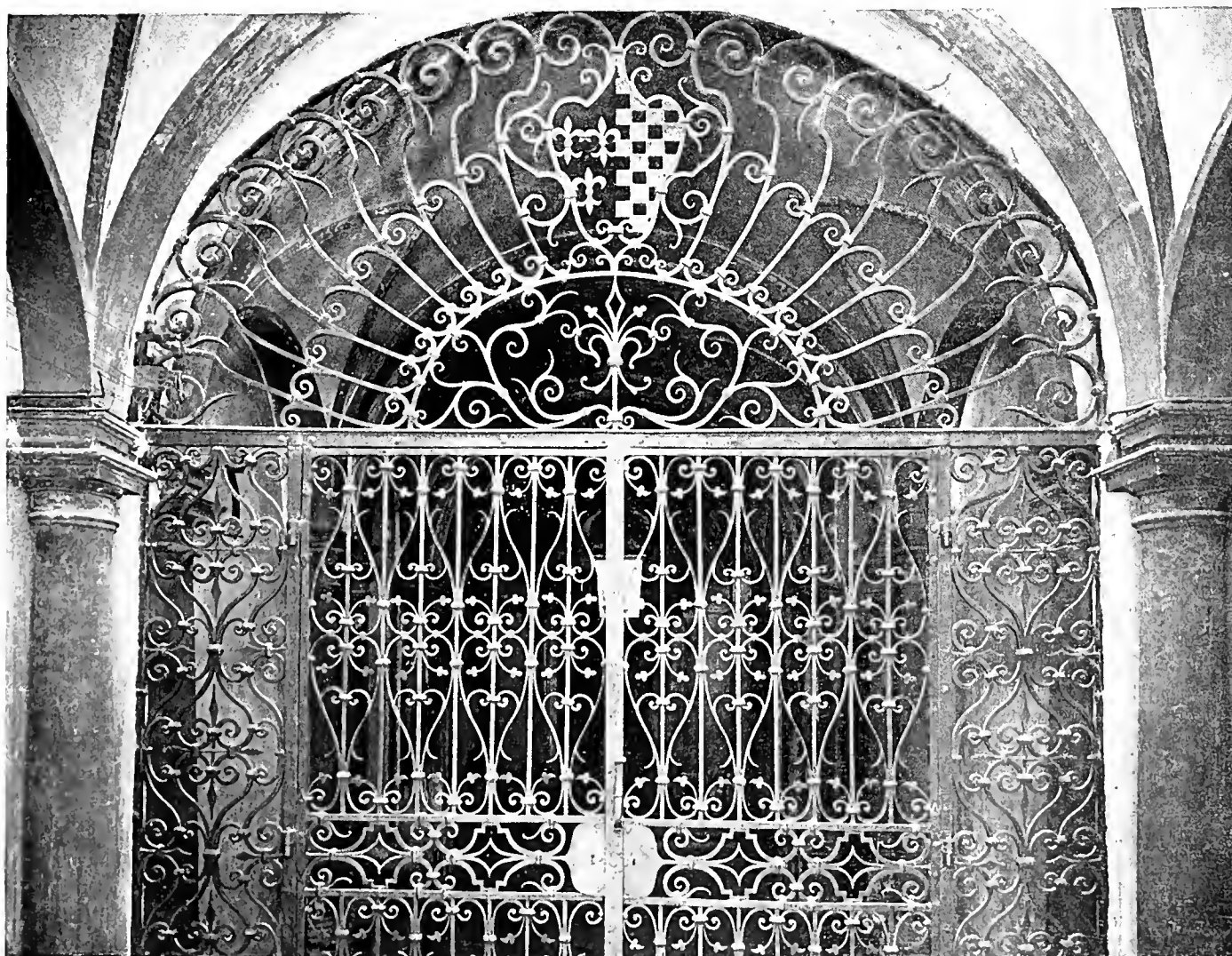


DOOR GRILLE, PALAZZO ORSETTI, LUCCA, XVI CENTURY

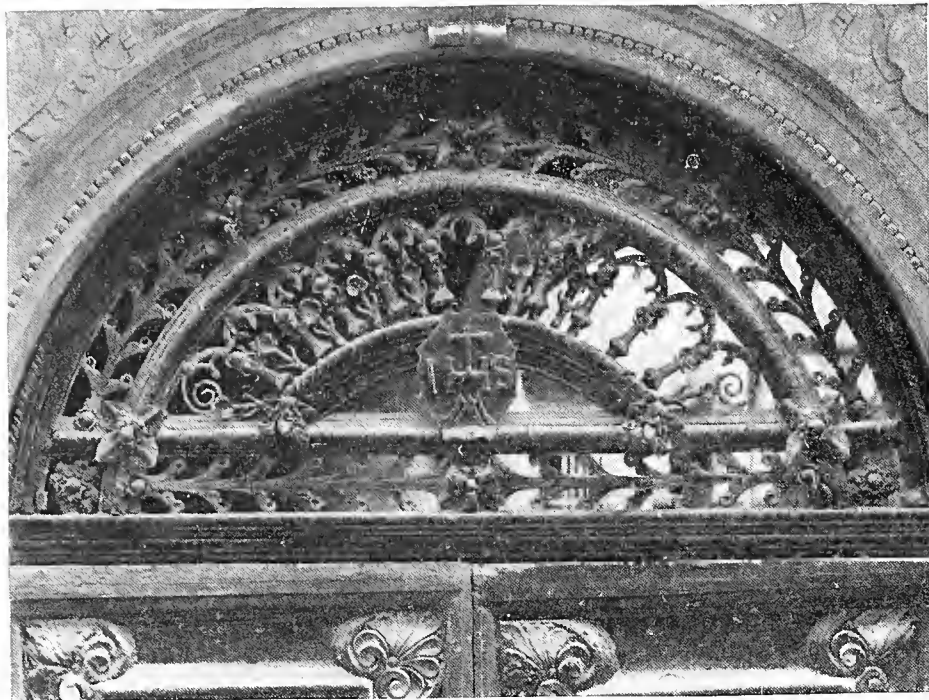
yet it is a serious piece of work, full of character, that harmonizes perfectly with the dark stone bosses of the wall that supports it.

More Italian, on the other hand, is the banner holder we admire on the column of the Piazza Pasticula Cozzarelli. The workmanship is not fine, quite otherwise; still it shows movement and elegance. Its date is 1457. The hoop that encircles

the column is incised with the familiar design and decorated with two shields. In front, a Vandyke edged bar, that terminates in foliage, bends downward and supports a socket ornamented by the graver. A twisted bracket of two Gothic semicircles, embellished by a third crest, uniting itself to another arched bar, supports a reversed cylinder; while a dragon with outspread wings, his hideous mouth



GRILLE IN THE PALAZZO BARTOLOMMEI, FLORENCE



DOOR GRILLE IN THE PALAZZO BRANCOLI BUSDRAGHI,
LUCCA, XVI CENTURY

gaping wide, dominates the whole. Interesting, finally, is the banner holder of the Palazzo Finetti that we reproduce. Slender in shape and executed with precision, it is a more or less faithful reproduction of the famous bronze banner holder of the Palazzo del Magnifico.

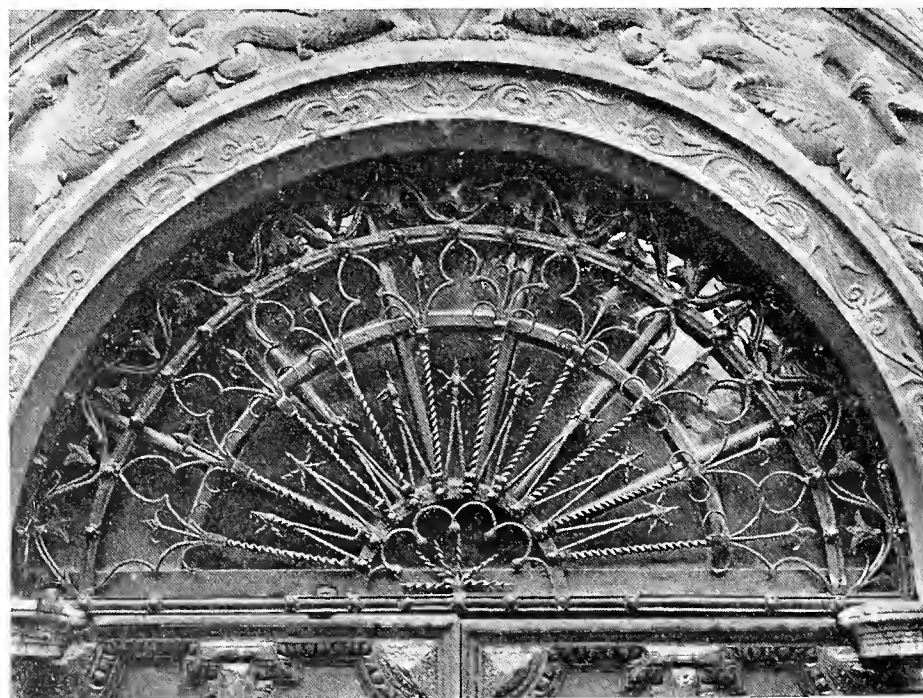
It is time, however, that we turned our steps to the Palazzo Pubblico and, halting for a while at the foot of the historic belfry, la Mangia, observe the simple yet interesting grille that protects the tabernacle of the external chapel. Each quatrefoil, adorned with small bars that foliate into trefoils—of which I spoke before—is enclosed separately in thick, quadrangular bars of iron, while the inevitable twisted cord winds all around it, furnishing an elegant finish.

But let us ascend the stairway to the first floor and enter the room called Mappamondo, glorious for its history and famous for its frescoes. On the left is a railing which unquestionably can take the post of queen as the finest in Tuscany. Those who are artists at heart will certainly stop to admire the suave harmonies of color and line. The rich chestnut hue of this centuries' old iron and the soft tints of the frescoed walls blend softly into one another, while the screen seems gradually to take on the aspect of a fine lacework, through which, in the quiet penumbra, the painted saints return to life. Let us go closer to this screen and study it more minutely. The design was furnished by that gracious artist, Jacopo della Quarcia in 1434, and the execution, at first entrusted to Maestro Niccolò di Paolo, was finished only ten years later by Giacomo da Giovanni di Vito and Giovanni, his son, both Sienese blacksmiths.

Each compartment consists of nine squares, and in the space left between quatrefoil and quatrefoil a graceful floral pattern has been introduced. The frieze, which has been justly compared to a rich embroidery, consists of fourteen panels, all different, in which twine acanthus, vine, thistles, and passion flowers, encircling either the emblem of Siena or the wolf, the arms and emblem of the Sienese republic. On the cornice, carefully finished, rise alternate bunches of roses and ears of wheat, not treated conventionally, although with a certain realism, as well as spikes and plates supported by oak leaves. In short, a marvellous *ensemble* for delicacy of workmanship and perfection as regards harmony of design, proportion and elegance.

Graceful in its severe simplicity is also the fanlight of the Palazzo Stasi, composed of oblique crossed bars, held together solidly by nails with star-shaped heads, and by a supplementary ornament of little Gothic arches hanging under the base of the semicircle. It is not merely the beauty of this object with its energetic outlines that makes us appreciate it so much, but, rather, the reflection that the character and the love of beauty of that epoch sought to make a work of art, and a monument of objects that we should content ourselves with making pretentious and of brief duration. Very decorative are the typical gratings of thick twisted bars (*passate a occhio*) which secure light to nearly all the Sienese edifices.

Interesting, too, is a railing of the Palazzo del Diavolo, of quatrefoils enclosed in quatrefoils, with some panels of sestifoils and with a frieze in six equal compartments, a sixteenth century production,

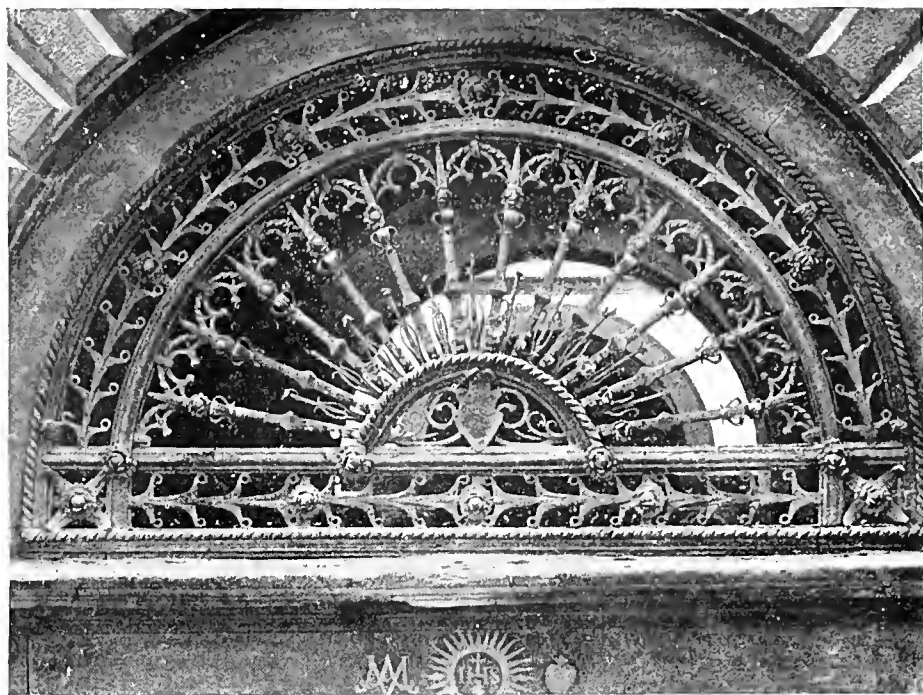


IN THE PALAZZO ORSETTI, LUCCA, XVI CENTURY

Italian Decorative Iron Work

not too happy for the complication of a design so naturally elegant.

In order the better to study the Tuscan works in wrought iron during the sixteenth century we must go to Lucca. There we shall find a large number of splendid fanlights all of that century and nearly all alike, so as to cause us to surmise that they are the work of a single smith or at least of a single school of smiths. See, for example, the principal lunette of the Palazzo Cenami, executed like all the others in thick bars of iron. Two semicircles are bound together with bars placed ray-shaped, that are inflated in such a manner as to form so many knots at a certain height, expanding into lilies a little higher up and ending with a sharpened point. The lilies further serve as a species of base for a number of small Gothic arches, while a series of tripartite points, like to little plants, branch off from the inferior semicircles alternately with the rays, and a frieze of foliage interrupted at regular intervals by roses, winds around the whole, encircling it. Lastly a shield of purely sixteenth century shape, supported by volutes, occupies the centre of the smaller lunette. After examining attentively this work of art of indisputable value, let us consider the fanlights of the Palazzo Boccella, formerly Conti, and compare them. The same frieze, almost the same rays, the same small Gothic scrolls, the same tripartite bars, in short, the same fundamental conception. This applies also to the fanlight of the Palazzo Brancoli Busdraghi. The small bars, subdividing, are surmounted by rosettes that are relatively large. The shield, simpler and less well proportioned, bears the initials of the Saviour and the monogram of Our Lady. This is all that distinguishes this fanlight from the number that exist in Lucca. The same more



GRILLE OVER THE PRINCIPAL DOORWAY OF THE PALAZZO CENAMI, LUCCA, XVI CENTURY

or less faithful repetition recurs also in the lunette surmounting the door in the Via Santa Giustina of the Palazzo Orsetti and that which gives access to the Palazzo Bernardini. But, in any case, the author of this species of iron work (because I believe we have to do with but one most able man), if he repeated himself a little monotonously, nevertheless, repeated so perfect a model as to cause his fanlights to be considered the most beautiful in Italy.

That of the Palazzo Bonvisi is a little different from the rest, a trifle lighter of aspect. The I. H. S. seems carried out with a silver ribbon, the rosettes seem truer, cut out of a thick plate, and the twisted spikes issuing from a number of tulip buds are perhaps more elegant. The whole is an excellent composition, the various decorative designs being skillfully distributed over the whole semicircle. Exquisite, too, is the fanlight of the other door of the Palazzo Orsetti, that certainly reveals another maker's hand. What grace in the simple lily frieze, in the little arches, in the fine twisted rays, in the cusps crowned with stars! How far above its sister for sobriety, nobility and purity of line! And, now, before finally quitting these Lucca fanlights, let us give a rapid glance at that which closes the arched doorway of the Monastero delle Barbanterie. It is an intricate but not too large geometric design, executed in thick quadrangular bars, which closely cover a semicircle divided into six equal compartments. Quite different from the others, a little too dense in the centre, it has, nevertheless, a severe massive beauty that cannot fail to please.



IN THE PALAZZO BOCCELLA, LUCCA, XVI CENTURY

Besides its fanlights, Lucca should be famed for its lanterns, which are also relatively numerous and so original in form and dissimilar from one another. The lanterns of the Palazzo Boccella, formerly

Conti, may perhaps be thought a bit bizarre.

A thin stem, ornamented with foliage and buds, supports a species of iron cage.

The twisted uprights are cusped and bear as finials a number of irises cut out of sheet iron, while in the space enclosed between the uprights and the cusps is

inserted a fish bone design. An interesting work of the sixteenth century, it may also claim to be important for the elegance of its outline and especially for the rare union of opposing styles. In it, in fact, can be recognized the Gothic and the Renaissance manner, a circumstance that certainly detracts from its general effect.

Truly artistic is the lantern of the Palazzo Baronel Fillungo. On the stem that issues from the wall, decorated with large leafage, rise eight bars, also enfoliated, which after spreading somewhat are united by a hoop of iron and finally expand upwards, finishing in lilies, thus producing an *ensemble* that bears the profile of a tulip.

It certainly cannot be compared with the Strozzi and Piccolomini lanterns, yet for dainty elegance and charm, as well as for originality of design, it may be deemed one of the best masterpieces in wrought iron made in Tuscany in the XVII century. Rare, on the other hand, are screens. The only one of some merit is perhaps the quatrefoil one which

encloses the little temple of the Volto Santo, a genial work of Matteo Civitali that can be admired in the Cathedral. In this case the quatrefoils have secondary bars, but a curious and novel

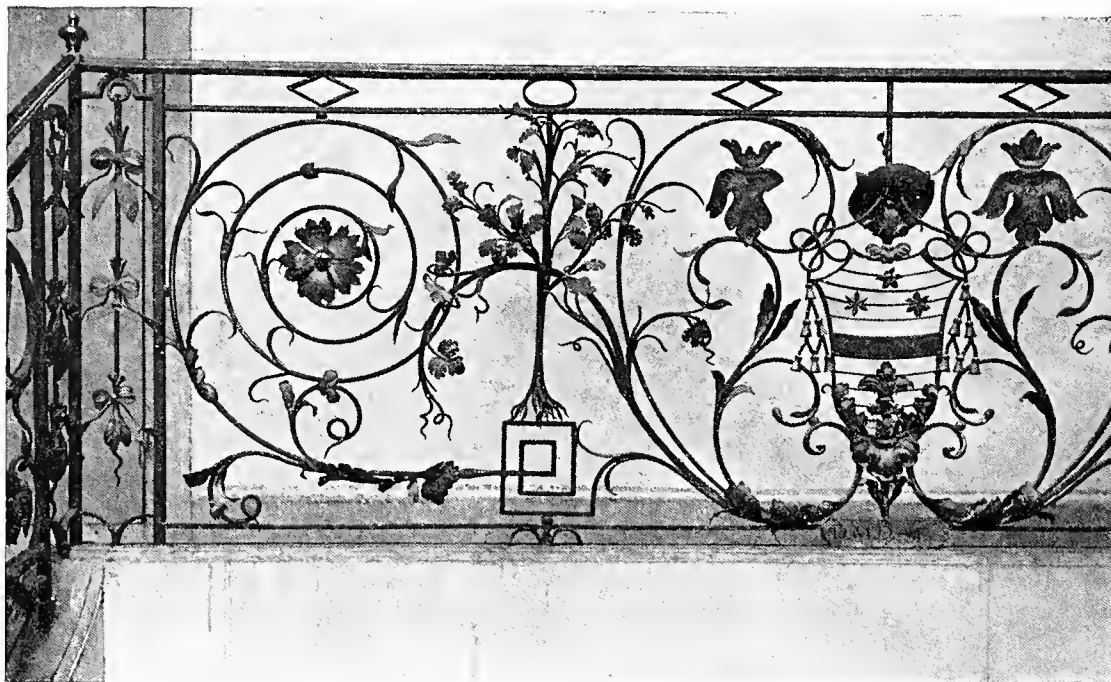
point; instead of finishing in trefoils, as is customary, they end in small pyramids, a somewhat happy innovation which renders the whole lighter of aspect.

Arezzo can show an interesting and pretty work of the XVIII century in the shape of the banister of the

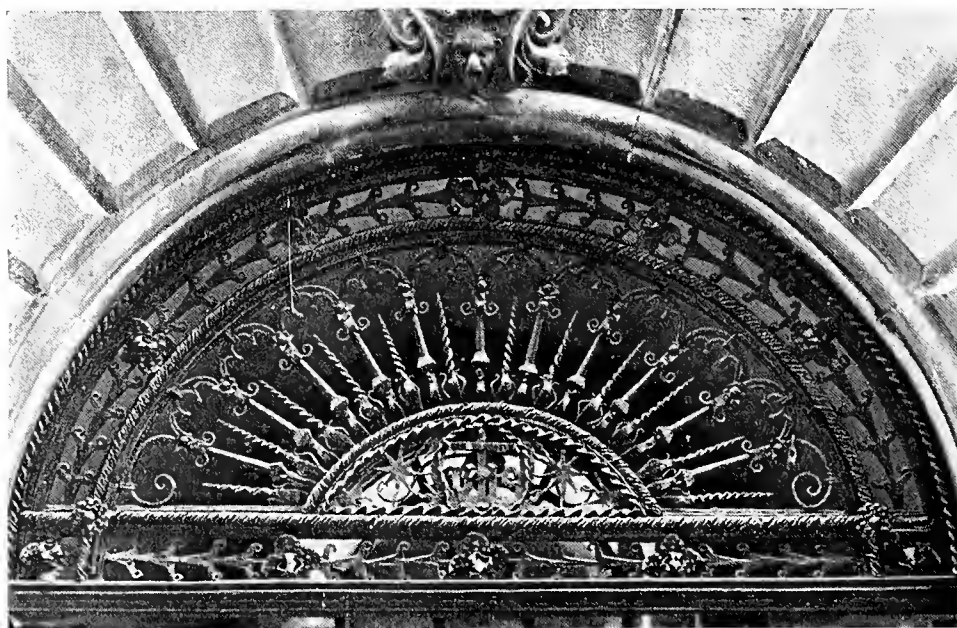
Palazzo Cellesi, where convention and nature are ingeniously coupled, presenting an *ensemble* of decoration in good taste and of much grace.

And now let us recapitulate. The use of iron, that came from the East, extended over Europe. Then with the advent of the Middle Ages a new current, descending from the North, carried the renovating form of decorative art to the blacksmith's forge, a germ which, planted upon the generous hillsides of Italy, produced a crowd of masterpieces. Flowered and severe in the fourteenth century, elegant in the fifteenth, perfect in the sixteenth, gay and graceful in the seventeenth, massive in the eighteenth,—such, concisely, the chief phases of decorative iron work in

Tuscany, such the history of many monuments, till now but little known and still less appreciated, that whisper names of long-forgotten artists, and record to us of the present the great things achieved by past generations, and how much greater progress ought to be accomplished by the generations of the future if they will but give due heed to the lessons of the past.



XVII CENTURY RAILING IN THE CASA CELLESI, AREZZO



DOOR GRILLE IN THE PALAZZO BONVISI, LUCCA, XVI CENTURY



Group of Model Dwellings for Workmen, erected by Prof. Schultze-Naumburg in Thuringia, Germany

GERMAN MODEL HOUSES FOR WORKMEN

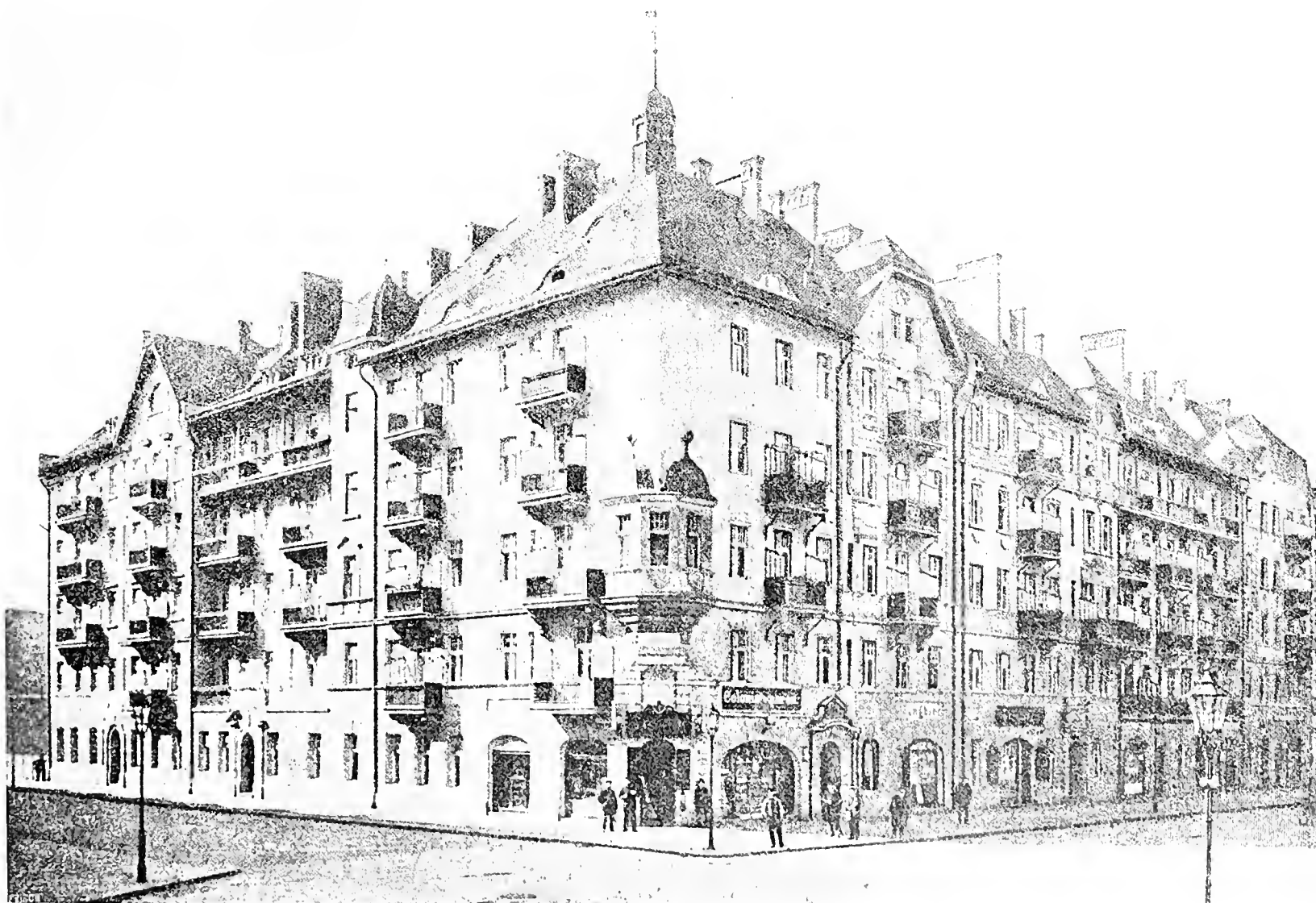
BY WILLIAM MAYNER

American Consulate-General, Berlin

II.—THE GENERAL PROBLEM

BEFORE entering upon a further description of the houses recently erected for workmen and petty civil servants in Germany, some little explanation is necessary regarding the origin of the

onward movement of social reform in the Fatherland. What I shall now show is that the construction of improved houses for the poor on a systematic plan would probably not have been practicable,



MODEL DWELLINGS FOR WORKMEN, ERECTED BY THE BERLIN SAVINGS AND BUILDING ASSOCIATION
Street View of the Colony in the Stargard Str.

House and Garden

had it not been for the German compulsory system of workmen's insurance. Having resided for the past fourteen years in the City of Berlin, the writer has had an opportunity of personally observing the vast internal economic transformation which has been taking place during recent years in Germany, and no one can study the conditions now obtaining in this country, without feeling that here he beholds the true moral elements of progressive night.

Pastor Bodelschwingh, B. Weisbach, W. Spindler of the present day, with Schultze-Delitsch, and Friedrich Krupp of the past, have all aided in this effort, unprecedented in its magnitude, to better the condition of the working man. But it was the transcendent genius of Otto von Bismarck that conceived as a whole the system of compulsory insurance against sickness, accident, old age and infirmity; a factor, fraught it may be, with portentous consequences for the whole Germanic race.

It is now generally conceded that—other things being equal—a healthy and comfortable dwelling is the foundation of an orderly family life, just as the latter forms the basis of the welfare and prosperity of the State. The great popularity of Kaiser Wilhelm II. among his own people is largely due to the fact that he is known to be a model husband and father, just as the German Empress is beloved on account of her devotion to her husband and children. It may not be inappropriate to mention in this connection that, not so long ago,

the Kaiser when being shown over an estate belonging to a member of the country nobility, with the object of inspecting the improvements thereon, on being asked his opinion, said: "You must take care, or your pig-sties will be more comfortable than your laborers' dwellings." The beneficent movement for the improvement of the dwellings of the poor is known to be very near the Kaiser's heart.

Nor can we doubt, when we observe the scrupulous cleanliness of the homes of the German poor, that the two years which every German must spend with the colors* leave an indelible impress upon his character, creating a love of order in his whole surroundings.

Only a few years ago, there existed in Berlin what was called a *Wohnungsnoth* or house famine. To-day the tenement houses are still greatly overcrowded. I quote from a report by The Imperial Board of Health in Berlin: "Since many spacious apartments, especially in the older houses, are insufficient for the air-requirements of the occupiers on account of their

low ceilings, the Berlin municipal building regulations prohibit the construction of dwelling rooms with a smaller height than two and a half metres. On the other hand, the economy of space in private dwellings, oversteps frequently the bounds permitted by hygienic considerations, and the air-space of fifteen to sixteen cubic metres allowed to every German soldier in his barrack-room is not at



CHILDREN'S PLAYGROUND IN THE STARGARD STR., BERLIN

* Young men who pass a certain standard examination, need serve only one year in the army.

German Model Houses for Workmen

the disposal of many occupiers of private houses."

On the whole the cottage system has not found great favor with the working men's families in Germany, though small houses are being erected in the environs of Berlin for petty civil servants and workmen by the following societies:

(1) *Berliner gemeinnützige Baugesellschaft*; (2) *Berliner Bauengesellschaft*; (3) *Baugenossenschaft "Eigenes Heim"*; (4) *Verein zur Verbesserung der kleinen Wohnungen in Berlin*; (5) *Die Deutsche Volksbaugesellschaft*; (6) *Bürgerheim Aktiengesellschaft*; (7) *Die Baugesellschaft "Eigenhaus"*; (8) *The Berliner Spar- und Bauverein*.

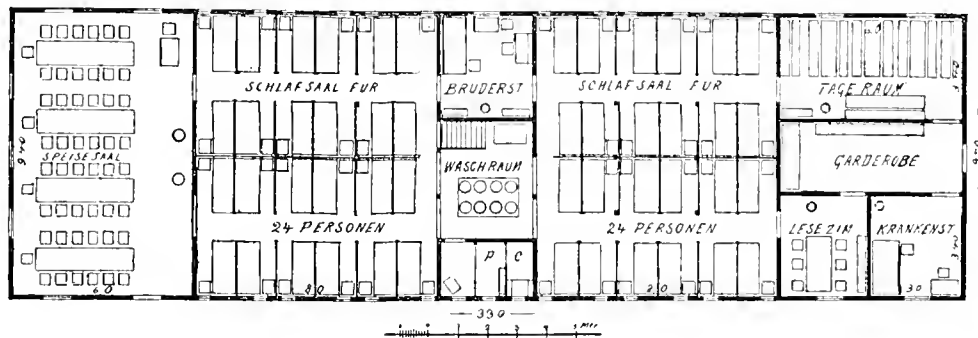
There are in Germany four principal groups of workmen's associations, Christian working men's societies, and miners' corporations. Speaking of workmen's insurance, Dr. Zacher, the eminent authority on the subject, says: "The reserve capital of 1,500,000,000 marks, about which such various opinions obtain, has provided the means for solving the most important economic problems. Up to the end of 1902, over four hundred millions of marks had been disbursed from the funds of invalidity insurance institutions in Germany for the erection of workmen's dwellings, sanatoria, etc."

As a practical proof of the interest evinced by the Imperial German Government in the welfare of the working classes, there was established in the spring of 1903, with the encouragement and approval of Kaiser Wilhelm II., a permanent exhibition or museum at Charlottenburg, in which are displayed beautifully executed models of workmen's dwellings already erected in various parts of the Empire, including elaborate plans, worked out even down to the smallest detail. The building in which the museum is located is the property of the Government and was especially designed for the purpose. The Friedrich Krupp Company exhibits, in addition to the models above mentioned, some very sumptuous books of illustration with descriptions of the *Arbeiter Colonies* established in connection with their world-famed steel works in Essen-on-the-Ruhr. Detailed pictures of the gardens laid out for working men are also exhibited by the German Society established for that purpose. According to Professor Albrecht, the total number of model dwellings for workmen erected in Germany now amounts to approximately 143,000, an average of about eighteen houses per thousand workmen. All the more enlightened employers of labor are represented in the exhibition, including,



A Somewhat Primitive Dwelling for Workmen, erected by Pastor von Bodelschwingh in the Hoffnungsthal Kolonie at Rüdnitz near Bernau. Pastor Bodelschwingh is a pioneer worker for the benefit of Workmen in Germany

among others, the great locomotive works of A. Borsig at Tegel near Berlin, W. Spindler's Dye Works at Spindlersfeld, Berlin, the Berlin Machine Factory, the Baden Aniline and Soda Factory, the Höchst Color Factory, the United Engine Factory of Augsburg and Nurnberg, etc. There is also a government exhibit of the houses built for laborers



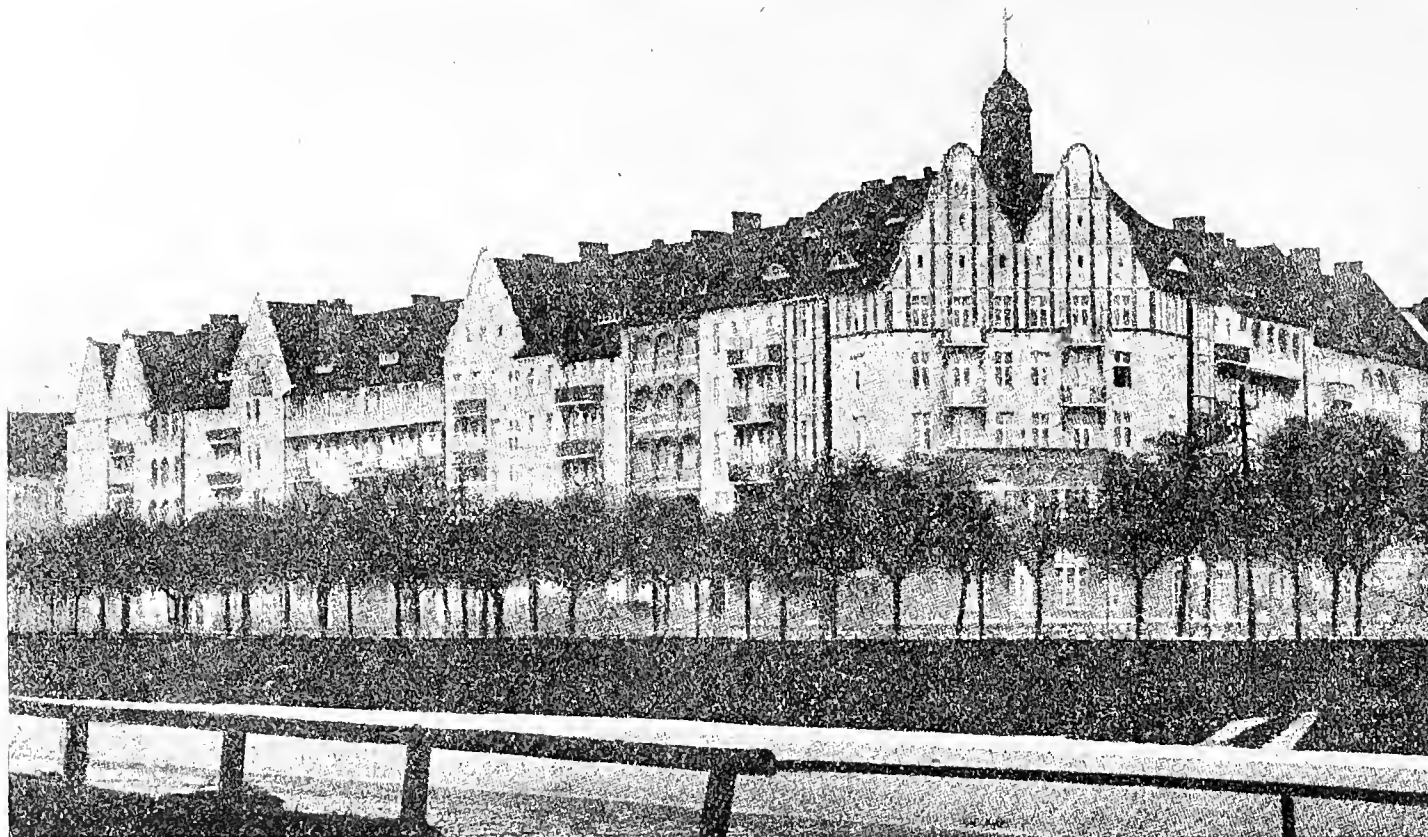
PLAN OF THE HOFFNUNGSTHAL BUILDING

employed on the Royal Domain, and some excellent models and photographs of the idyllic cottages erected expressly by the government for the employees of the royal ammunition works at Spandau near Berlin.

The museum also contains models, safety-devices attached to machines, for the protection of workmen against accident, and some of the most important inventions in industrial and social hygiene. The model machines are run by electricity, so that the appliances may be seen in actual work. The impression gained from an inspection of the museum is that everything that science and modern ingenuity can do for the benefit of the health, safety and morality of the working man, is being intelligently exploited in the Fatherland.

Mr. Cronin, the Secretary of the Amalgamated Society of Steel and Iron Workers of Scotland,

House and Garden



A PALACE FOR THE POOR

The Berlin Provident and Building Association, which has undertaken the task of erecting model dwellings for people of small means, has already constructed several houses in the working men's district of Berlin, the houses containing numerous small dwellings, their latest "colony" being located on Nord-Ufer. The plot of land is only half built on. The house contains two hundred dwellings, of two rooms each. In each dwelling there is, contrary to the case of other small dwellings in Berlin, a water-closet, and each floor has its bath-room. This is one of the largest tenement blocks in Berlin. The Berliners call these houses "Barracks."

who was a member of the Delegation to Germany in 1896, thus describes the situation at one of the largest steel works in the Fatherland:

"We met to inspect the dwellings of the workers. We went through what are called the 'Arbeiter Colonies,' and stopped at several of the houses, and inspected the interior arrangements. The

majority of the houses occupied by the men are such as in Scotland are occupied by some of the foremen of iron and steel works, consisting of from four to five and six to seven rooms, with cellar. *All the houses have gardens attached,* where flowers and vegetables are grown. I have never seen such houses in the working manufacturing districts of either England or Scotland."

MEDIAEVAL COOKERY

THE oldest English cookery book of which we have any knowledge was first printed and published in the year 1780, from a manuscript formerly in the possession of the Earl of Oxford. The printer was one S. Pegge, who edited the book and wrote a very interesting preface for it.

The original manuscript, which is entitled "Forme of Cury," contains 196 recipes, and was written about the year 1390 by one of the master-cooks of King Richard II., who is said by the author to have been "one of the best and royallest viands (epicures) of all Christian kings." This may or may not be true, as history seems silent on the subject; but since

no man is a hero to his valet, perhaps every man is an epicure to his cook. At any rate, after reading the "Forme of Cury," we are inclined to adopt the cook's estimate of his royal master. Certainly the recipes are in a royal style, for the cook is bidden to "take pigs," to "take hens," to "take geese," to "take rabbits" (here called "conynges or coneys), with a vagueness as to quantity that is wholly delightful, and a sublime disregard of domestic economy, only to be explained by remembering that the royal household of those days was immense, as were also the households of the nobility. A whole host of people, guests, servants, and retainers, had

to be catered for besides the family; moreover, great quantities of the various dishes were often made at one time.

A vast deal of incidental information is to be picked up from the study of this old book. For instance, we gather that the art of carving was unnecessary, therefore unknown, till quite the end of the twelfth century; consequently no knives were required or used at table, and we find the recipes are mostly for soups, broths, potages, hashes, hotch-potches, and ragouts. Neither animals, birds, nor fish were ever brought to table whole or in joints, but were cut up in the kitchen into pieces called "gobbets." The pestle and mortar played so important a part in the preparation of food that many dishes were called "mortars" from it, and were eaten either with the fingers or with a spoon.

Forks were not generally used at table until the reign of James I. in England. They were, however, known in Europe long before this. The first fork mentioned in history belonged to a Byzantine lady, who, on coming to Venice as a bride in the middle of the eleventh century, brought with her a golden "prong," as it is called in the pamphlet describing it. This fork, which probably had only two prongs, evidently caused a great sensation, for St. Peter Damian, afterwards Bishop of Ostia, mentioned it in a sermon, wherein he severely rebuked the lady for her luxury and extravagance in actually taking up her food with a golden prong, when God had given her fingers for that very purpose. We can almost see the righteous indignation of the holy man as we read this little extract from his sermon; even the chop-sticks of the Chinese would have seemed superfluous to him.

About the middle of the twelfth century many joints and birds were served whole, and the art of carving began to be practised, and knives consequently were introduced; but even in the days of Richard II. joints were not common, and English people lived much more after the French fashion. It was not until Elizabethan times that England became celebrated for its roast beef. In the fourteenth century food came to table cut up in these gobbets; and that our ancestors acted on the principle that "fingers were made before knives and forks" is proved by the basin and ewer always used before dinner for washing the fingers, of which custom our finger glasses at dessert are evidently a relic, as was the "damask water" they contained in Mr. Pegge's days. In mediæval days the "ewerer" held a great and important office at Court. The custom of god-parents giving spoons to their god-children at their baptism probably obtained from spoons supplementing the use of fingers, before the introduction of knives and forks. These spoons were generally gilt.

We also gather incidentally that not only many spices, herbs, plants, etc., were used in the fourteenth

century, now happily eschewed, but also many birds and fish were eaten which we taboo; and on the other hand we, of course, eat many small birds, fruits, and vegetables which were unknown to our ancestors. In the fourteenth century, cranes, herons, curlews, sturgeons, seals, and porpoises were frequently sent to table, and several recipes for cooking them are given in the "Forme of Cury."

Speaking of cranes, a story is told of William the Conqueror, who on one occasion was so exasperated with the steward of his household, William of Fitz-Osborne, who was also his favourite courtier, because he set his royal master down to crane "scarcely half roasted," that the king lifted his fist and would have struck him, only that another officer warded off the blow. Evidently crane required to be well roasted; it did not do to let it fly through the kitchen, as more modern epicures advise wild duck should do. Underdone crane was apparently as unpalatable to William I. as underdone lamb would be to us.

Of spices, saffron, still much used in Cornwall and Devonshire in cakes, was then largely employed, not only for colouring and garnishing, or as Mr. Pegge rather happily calls it, "flourishing," but also as an ingredient in many dishes. A spice called alkanet, supposed to be a species of bugloss, was ground and fried, much as our cooks fry curry powder and was also used to colour dishes as well as to flavour them.

Cinnamon, then called canell, and mace, always called maces, cloves, pepper, ginger, and nutmeg were in common use; carraway is only once mentioned. Besides these, cardamoms, called grains of paradise; cubebs, a warm spice from the East; galingale, the long-rooted cypress ground to powder, said to have given its name to our galantine, of which it was a chief ingredient, and powder-douce and powder-fort were the favourite spices.

Powder-douce occurs in most recipes, and was probably galingale and other aromatic spices ground to powder; powder-fort was a mixture of warmer spices, like pepper and ginger. Sandalwood ground to a dust and called "sanders" was largely used for colouring.

The salads of those days were rather astonishing, but the master cook of Richard II. understood one thing, namely, that the salad itself should be broken, not cut, for in the recipe he gives for one he directs the salad-maker to wash and clean the ingredients, pick and pluck them small with his hands, and mix them well with raw oil, vinegar, and salt. He does not mention mustard either here or anywhere else in his roll. The ingredients, of this salad are sage, garlic, chives, onions, leeks, borage, mint, fennel, rue, rosemary, parsley, an herb called porrect, and cress; but let not the reader suppose that these articles appear in the "Forme of Cury" as here transcribed. The master cook had as many and

wonderful ways of spelling his words as he had of dressing his viands, and certainly took every advantage of the license allowed in his time in the matter of orthography.

His editor says the names of his dishes and sauces are so "horrid and barbarous" very often that they have occasioned the greatest perplexity, but he "humbly hopes he has happily enucleated some of these terms." But in spite of his glossary his enucleations sometimes fail to enlighten a twentieth-century reader, a result he seems to have anticipated, as he confesses "he may probably have failed in the very points which he flatters, and fancies, himself to have elucidated." A few instances of these "horrid and barbarous" words will show our editor did not exaggerate. Among the names of some of the dishes we find Mawmenny, Blank Dessorre, Gyngawdry, Daryols, Sambocade, Erbolat, Hastelet, Egurdouce, and Nysbek, which convey very little to our minds, and require some "enucleation."

Mawmenny was a kind of brawn made of the flesh of capons or pheasants "teased," that is, pulled in pieces with the fingers, and soused in a syrup made of sugar and white wine clarified, to which dates and mulberries fried in oil or lard were added. Butter, by the way, is not mentioned in the "Forme of Cury," oil and lard or "white grease" were used instead of it.

Blank Dessorre, or Blank-Desire as it came to be called, was minced capon or "hen" pounded in a mortar and mixed with milk of almonds (a favourite ingredient in these recipes), ground rice, sugar, and lard, and boiled till it thickened, or as the master cook puts it, "till it is chargeant," then "served forth" in a dish covered with white powder. "Blank," of course, means white, hence "blank-mange" or blanc-mange. The origin of Dessorre or Desire is doubtful; it might mean "de Syrie," or might mean that the dish was one to be desired.

Mr. Pegge attempts no explanation of the word Gyngawdry. The thing was as fearful as its name. The cook is bidden to take the livers and paunches or crops of haddock, cod, hake, and other fish, cut them into dice and boil them to make a sauce, in which, mixed with white wine, the fish themselves are to be boiled, and the whole to be coloured green. This last direction seems superfluous; the consumers would, in any case, turn green after eating it. But our ancestors were much fonder of the insides of animals and fish than we are; the "umbles" of pigs, calves, sheep, and other animals besides deer, were eaten by them.

Daryols, which name is of classic origin and is mentioned by Juvenal, were custards baked in a crust. Sambocade was curds and whey baked in a "coffin" or crust and flavoured with elder flowers, hence the name, from *sambucus* the elder.

Erbolat or Herbolade was a confection of herbs made of parsley, mint, sage, tansy, rue, fennel,

southernwood, and other "horrid and barbarous" things ground small, mixed with eggs and baked in a dish or "trap" and turned out, called in the master cook's language "to messe it forth."

Hastelet in this case was a dish of fruit. The cook is directed to take figs and quarter them, take raisins whole, dates, and almonds, run them on to a spit, roast them like a hastelet or small joint, and then "endore," that is, gild them with the yolk of eggs and "serve them forth."

Egurdouce is the French *aigre-doux*. The recipe given is for an egurdouce of fish. Tench, loach, or soles are to be "smitten" in pieces, fried in oil, and served in a sauce made of half wine, half vinegar, sugar, onions, raisins, currants, and spices.

A better idea of the style of living among the nobility in the fourteenth century may be gathered from a menu of a feast given by the Bishop of Durham, at Durham House, London, to King Richard II. on September 23, 1387, three years before the "Forme of Cury" was compiled. As this was a royal feast, it was, of course, on a royal scale. It consisted of three courses, but the idea of a course in the fourteenth century was more comprehensive than it is now, as will appear.

FIRST COURSE.

Venison with Furmenty (it was usual to begin dinner with this dish).

Potage, called Viandbrnse.

Boars' Heads.

Great Flesh (presumably joints of meat).

Roast Swans.

Roast Pigs.

Cnstard Lombard in paste.

A Subtlety.

SECOND COURSE.

A Potage called Gele.

Potage Blandesore (this is evidently our old friend Blank-Desire in a new dress).

Roast Pigs.

Roast Cranes.

Roast Pheasants.

Roast Herons.

Chickens endored (that is, gilded with yolks of eggs).

Bream.

Tarts.

Broken Brawn.

Roast Coneys (rabbits).

A Subtlety.

THIRD COURSE.

Potage Brnete of Almonds.

Stewed Lnmbarde.

Roast Venison.

Roast Chicken.

Roast Rabbits.

Mediaeval Cookery

Roast Partridge.

Roast Peacocks.

Roast Quail.

Roast Larks.

Payne Puff (little loaves of bread).

A Dish of Jelly.

Long Fritters.

And a Subtlety.

This is taken from "Two Fifteenth-Century Cookery Books," published by the Early English Text Society.

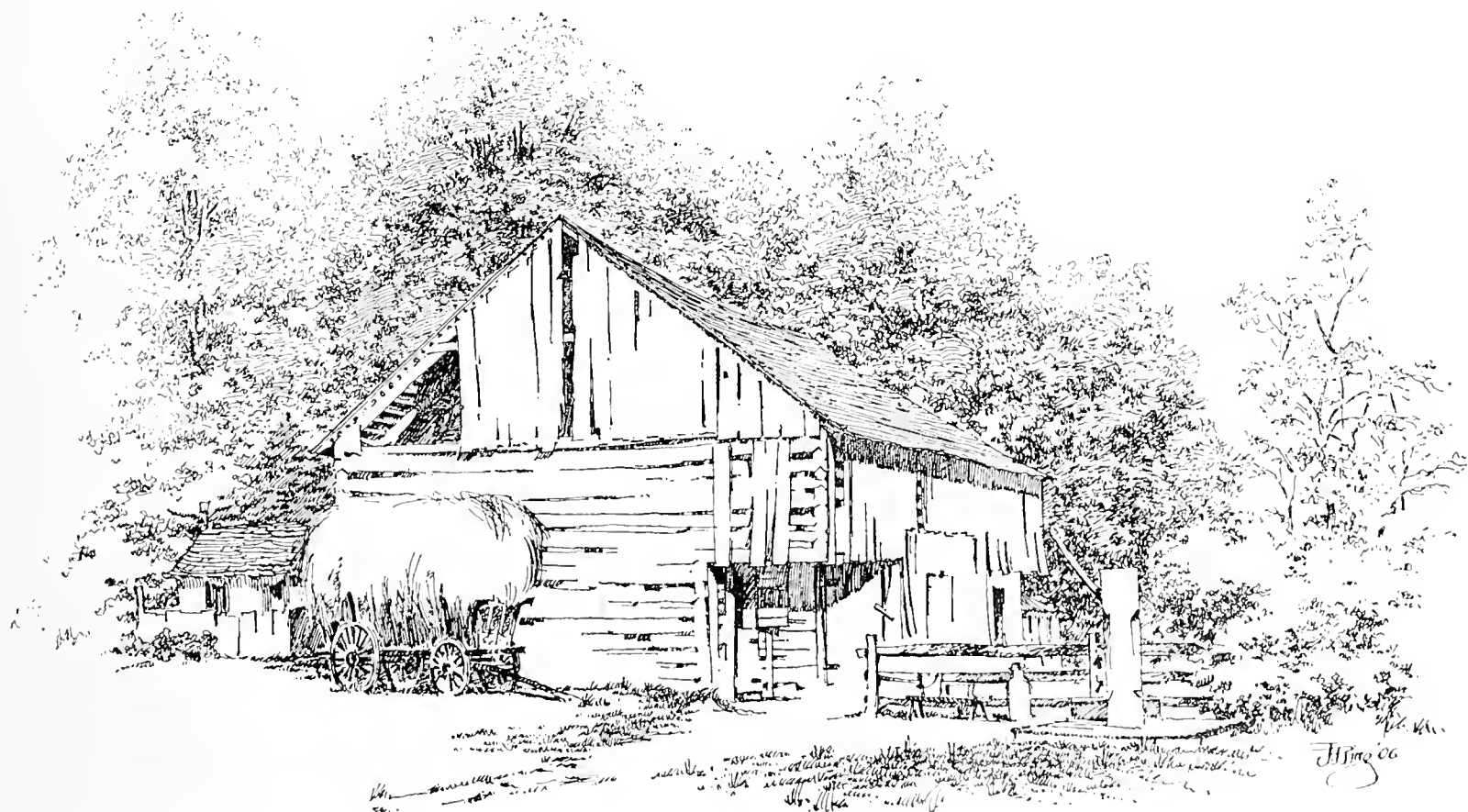
A word must be said as to these Subtleties, which, in the fifteenth century, were most elaborate. They were devices in sugar, pastry, and jelly, of great size, representing all sorts of things. Sometimes they were allegorical and religious, sometimes they represented hunting scenes and wild animals—lions, tigers, leopards, and so forth were modelled—and sometimes the interior of a church, with its altars. They were intended to be eaten—at any rate, on some occasions, though perhaps they did duty at more than one feast. Each course ended with a Subtlety, called also a Warner, because it gave warning of the next course.

To please the eye as well as the palate was the duty of these mediæval cooks, and they laid great stress on the garnishing of their dishes, which they called

"flourishing" or "strewing." They often gilded or silvered the leaves they used for decorating their dishes. They were also very fond of colouring and "endoring," or gilding, the food itself. For this purpose saffron, mulberries, sandalwood, sunflower, alkanet, and starch were used. The Subtleties were both coloured and gilded, and comfits of every colour were used.

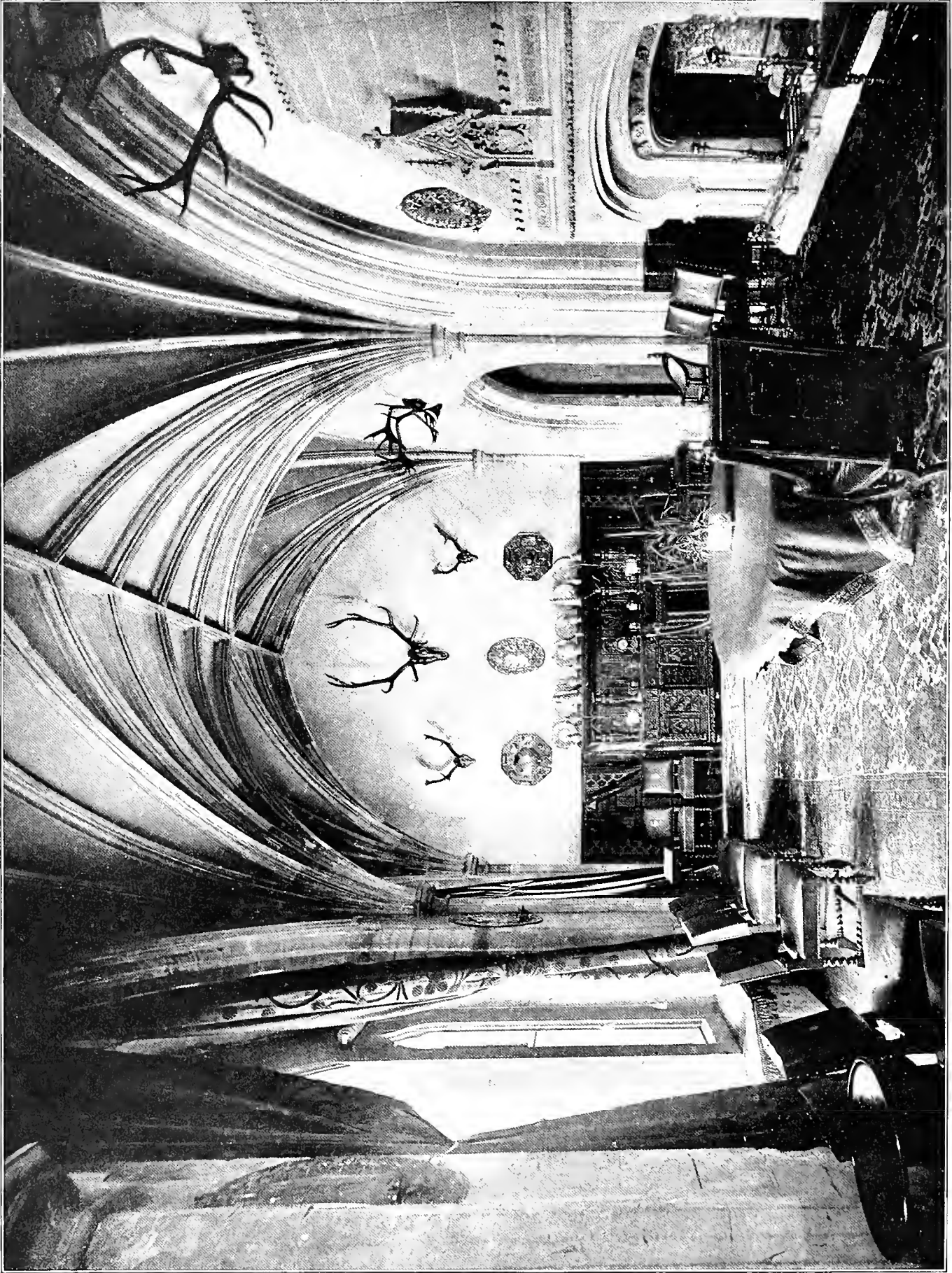
Both red and white wines were drunk; some were home-made, some came from France and Greece, and Rhenish wine was also much drunk. Beer or "bere" is first mentioned in 1504, but ale is used in some of the master cook's recipes.

At the end of the "Forme of Cury" a still older roll of ancient cookery, dated 1381, is printed, divided into two parts. The first contains fifty-eight recipes, in which flesh meat is used; the last, intended for fast and abstinence days, contains thirty-three recipes, in which fish is the principal ingredient, and meat, poultry, and game are avoided. In several of these, ale, which was not made with hops like our beer, was used instead of wine; sometimes it was mixed with the water in which fish was boiled. Stale ale sometimes took the place of vinegar or verjuice, of which our ancestors were very fond; it served to correct the richness of their highly spiced and strongly flavoured dishes.—*Gentleman's Magazine*.



AN OLD BUCKS COUNTY BARN

Drawn by Jonathan Ring



THE HALL IN PALACE HOUSE

BEAULIEU ABBEY

BY THE DOWAGER COUNTESS DE LA WARR

NO more beautiful spot can be selected to visit than the ruins of Beaulieu Abbey, situated on the borders of the New Forest, near the source of the Exe, which is here generally called the Beaulieu River. The name of this lovely spot—Beau Lieu—which has been corrupted in its pronunciation to Bewley, though still spelt as in former ages) speaks for itself, and shows that the old monks had not only a full appreciation of the beauties of Nature, but were also not unmindful of Nature's bounty, for the river near its source above Beaulieu supplied them with most excellent trout, while below Beaulieu—owing to the tide from the Solent—they were also able to secure all kinds of sea fish.

The course of the river to Lepe, where it connects with the sea, is most lovely, and it is a lovely expedition if one will take a boat for a row or a sail and run with the tide down the river to Lepe, winding twenty-five times in a distance of seven miles by the side of lovely wooded banks, each turn revealing fresh beauties. Besides the advantage the river gave the monks, they had others arising from their proximity to the New Forest, abounding as it did in those days in every kind of game, which the good monks had the privilege of hunting. They also owed much to the mildness of the climate, so mild that besides being able to cultivate all kinds of ordinary fruits, vegetables and herbs, they had excellent vineyards which produced great quantities of grapes, and out of them they made a wine which won a world-wide reputation and brought a great revenue to the Abbey. Their home-brewed beer, produced from the hops they cultivated, also gained great renown, while for their own use they made cider and perry. Truly, had it not been for what they had so often to go through during the various

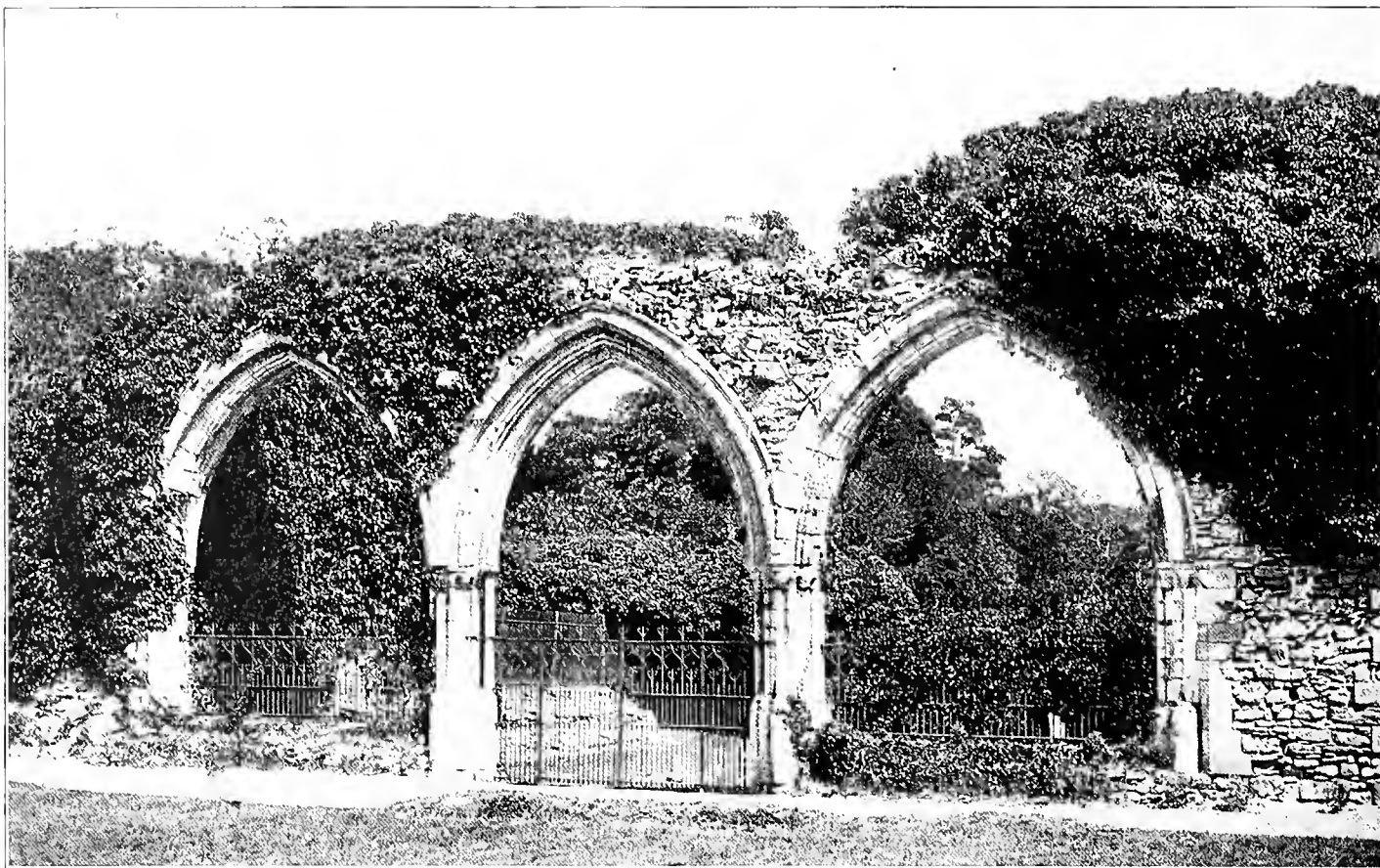
civil wars and troubles of the kingdom, the lot of the Beaulieu monks in their beautiful secluded Abbey was one to be envied. But a short description of the buildings, as they were then and as they are now, may interest my readers.

Strange to say they owe their origin to one of the most graceless kings of England, John, who in 1204 began to erect this spacious Abbey. This is the only act of the kind his name is associated with, and if the story is true as told by early writers, it was not wrung from him without pain. We read in the Abbey records that he had a fierce quarrel with the Cistercian monks who were established in another part of England, and had vowed to inflict upon them merciless punishment. He ordered them to go to Lincoln, there to be trodden to death under the feet of wild horses. But on the night of the day that he gave this inhuman order he had a dreadful dream, in which he saw himself accused of shameless cruelty, brought before judges, tried, found guilty, and sentenced to receive from the hands of the very priests he had plotted against a most severe scourging, and truly, when he awoke in the morning, he was covered with the marks of the lashes. So he determined to make amends for the evil he had meditated, and forgiving the

Cistercians, founded the Abbey, placing in it thirty monks from Citeaux with Abbot Hugh at their head. He gave them liberal charters, extensive lands in Berkshire and Hampshire and extraordinary privileges with respect to the New Forest. He also sent a large supply of corn as a gift, and a hundred and twenty cows and twelve bulls from the Royal dairy. A grant of money was made from the Treasury, and all Cistercian Abbots in England were commanded to assist Abbot Hugh and his successors.



GATE OF THE CLOISTER

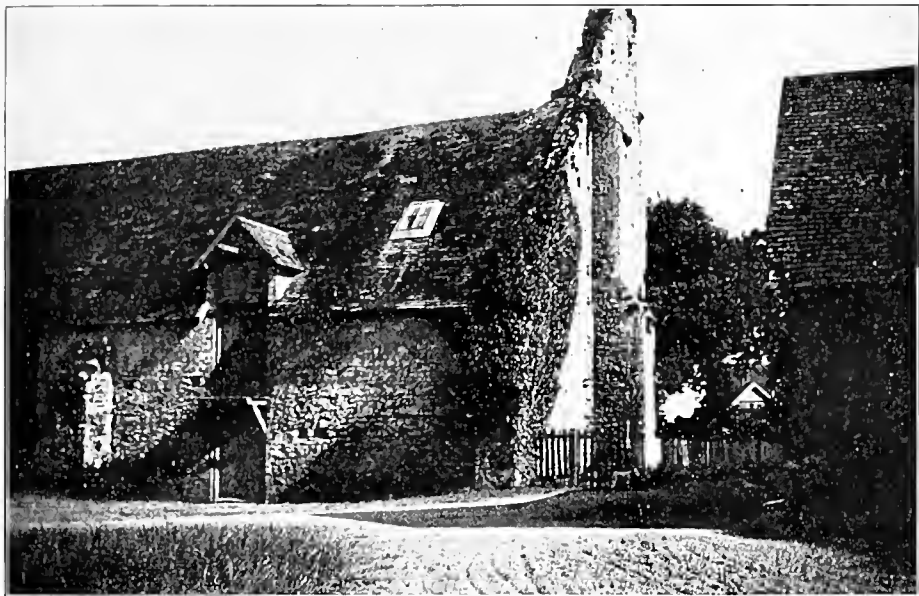


RUINS OF THE CLOISTER



INTERIOR OF BEAULIEU PARISH CHURCH

Beaulieu Abbey



THE OLD BARN

In 1206, the King ordered that a tun of wine should be delivered yearly to the Abbot of Beaulieu. His mother, Queen Eleanor, was buried here.

The buildings, which were begun on a small scale, gradually increased in size so as to accommodate the large number of brothers who wished to reside there. But John died before it was completed, as the solemn service of consecration only took place on the 24th of June, 1244, in the presence of Henry III., his Queen, and a brilliant retinue.

Pope Innocent III. granted it the privilege of "sanctuary," which in 1471 was taken advantage of by Margaret of Anjou and her son Prince Edward, who on landing at Beaulieu heard the news of the defeat of their adherents at Barnet. In 1496, the Yorkist pretender, Perkin Warbeck, in turn took refuge at Beaulieu after his defeat at Taunton, but Lord D'Aubigny immediately invested the Abbey with three hundred horse, and compelled him to surrender.



VILLAGE OF BEAULIEU



FRONT OF PALACE HOUSE

After many vicissitudes the glorious Abbey was, at the dissolution of the monasteries, doomed to destruction, and some of the material was afterwards used to build Hurst Castle in the Solent, and the lead from the roofing was sent to finish Calshot Castle, both fine coast defences built by Henry VIII.

The Abbey of Beaulieu was granted to Sir Thomas Wriothesley, Lord High Chancellor of England, afterwards created Earl of Southampton, for the consideration of the sum of £2,000. Whether the first Earl of Southampton converted the gate-house into a residence is not known for certain, but at any rate it was known as Palace House early in the seventeenth century. The present beautiful residence, belonging to Lord Montagu, was built by his father, the late Duke of Buc-

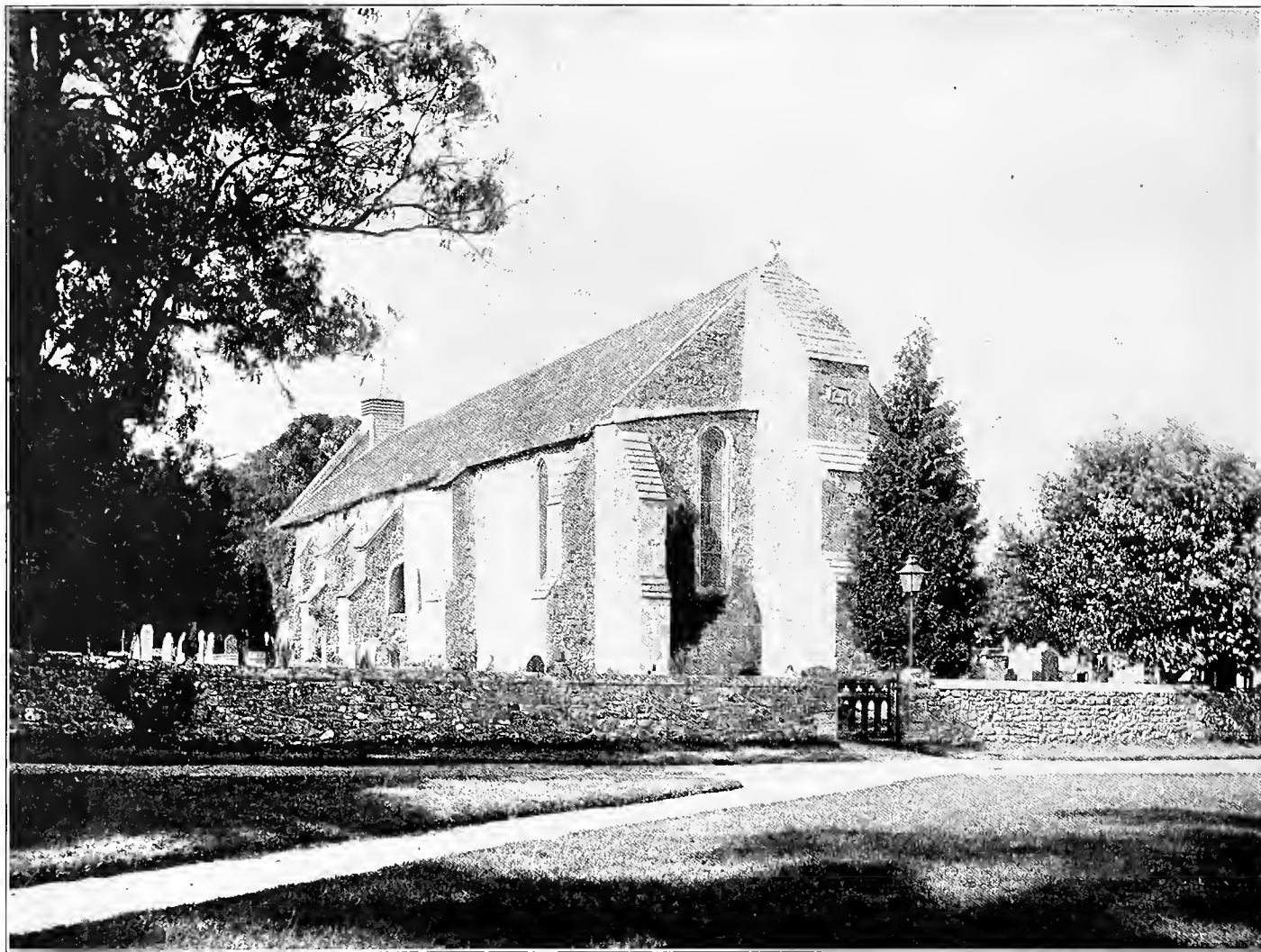
cleuch, some thirty years ago and still bears the name of Palace House. It is said that Charles I. spent his honeymoon with his Queen, Henrietta Maria, at Beaulieu.

After the dissolution of the monasteries the monks of Beaulieu received pensions suitable to their rank and age and departed never to return. But notwithstanding the ruthless destruction enough still remains of the ruins of the Abbey to gladden the eyes and interest the minds of many, who from these fragments and with the aid of a description of the Abbey in its glory, are able to put together in their mind's eye the whole of the glorious fabric, and as they do so they cannot fail to lament the malice of men who, under cover of religion, demolished one of the most beautiful buildings erected

by other men to the glory of religion.

The space enclosed within the Abbey grounds is of large extent; the church, which must have been one of the largest in England, has all been accurately traced and marked out by the present owner, while in some parts the old tiled flooring has been uncovered and can still be seen. The refectory is the best preserved portion of the Abbey. It

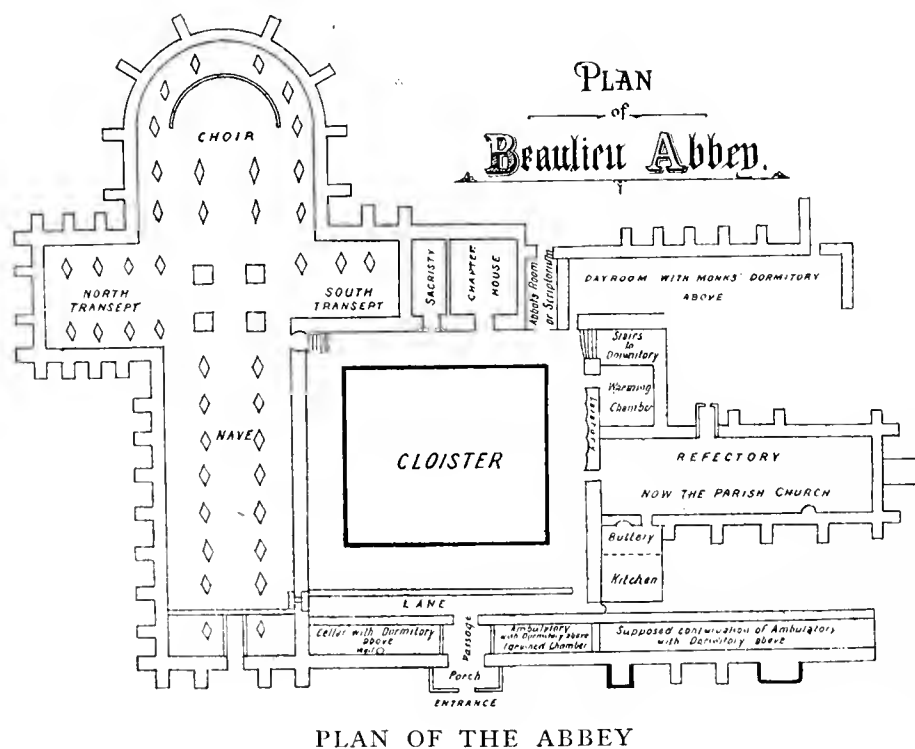
was converted into the Beaulieu Parish Church after the Dissolution and has been used as such ever since. Hardly any alteration has ever been made in it and the sermon is still preached from the splendid old stone pulpit, reached by a passage and steps cut in the wall, and which was, when used by the monks, the place where one of the brothers read to the others during meals. The roof



BEAULIEU PARISH CHURCH, FORMERLY THE REFECTORY

is beautifully carved with armorial bearings and heads of benefactors. Between the refectory and the church are the remains of the cloisters and many of the fine arches are still perfect. In the centre of the cloisters there was always a lawn as in the present day which was walled round on all four sides with an open arcade covered with a lean-to roof which gave the monks shelter, however bad the weather might be, for their daily walk in the cloister garth.

There was an entrance to the church for the monks through a beautifully carved doorway which still exists, as does also the old wooden door. Three handsome arches of the chapter-house still remain. The rest of the spacious buildings consisted of the dormitories, the roof of which is of Spanish chestnut, and consequently in a fine state of preservation, as that wood never harbours flies or any other insects, nor do spiders weave their webs nor birds build nests in it. Then there was the Abbot's room and the guest house, for in those days all monasteries had to be ready to receive belated travelers at any time of the day or night. Then, too, there were the granaries, which were on a large scale, and the brew-house, for all the wants of the Abbey had to be supplied by



itself. Yet even these did not suffice, for lower down the river at St. Leonard's they had an extra store-house and barn and also a small church under the care of five or six brothers.

Many of the rights of the Abbey, such as freedom from tolls, the rights of common throughout the year in the New Forest, and other advantages which had been granted to the monks were confirmed and

conferred on the Earls of Southampton and their successors.

I may add that no one will regret spending some days in this lovely spot, and a charming, quiet Inn in the village will provide all that is needed. The drives all round are beautiful, and no one could fail to enjoy a few days spent in "Bello Loco Regis," or the King's Beaulieu.

GARDEN ACCESSORIES

SOME FORMAL AND RUSTIC SUMMER-HOUSES

BY LORING UNDERWOOD

ALMOST all home grounds (large or small, formal or naturalistic) have a place where a summer-house would add to their charm, by serving as an outdoor living-room and offering an interesting feature to the landscape. Who of us cannot recall many a garden, beautiful in itself but decidedly unlivable because of the exposure of all its parts to the hot summer sun? Surely such a garden as this calls for a shady retreat where one may sit and more fully enjoy the beauty of the surroundings.

The garden temple in Marie Antoinette's hamlet at Versailles and the recessed garden-house in the Villa Borghese, Rome, would look out of place in most American private grounds or gardens, but a rustic thatched summer-house like that in the Leicester Hospital garden or the one with a roof of pine-needles, would look "fit" in many a cosy corner we have passed



Summer-house Thatched with Straw. Leicester Hospital, Warwick, England

while retreating from a garden in search of relief from the persistent heat of a summer's day. For grounds of formal design, however, with their stiff arrangement of terraces, paths, flower beds and other symmetrical parts, we should choose the summer-house of classic outline. There is something dignified and inspiring about these formal structures when seen with imposing surroundings.

The illustration of a summer-house thatched with pine-needles shows one built by the author. It overlooks a meadow

on one side and a garden on the other. With the exception of the seats that are built around the interior, it is made entirely of red cedar posts and poles that were obtained of a farmer who was cleaning up some pasture land. In floor plan it is an elongated decagon, eighteen feet by ten feet, the shorter measurement being the distance between the two white pines. If the



SUMMER-HOUSE THATCHED WITH PINE-NEEDLES, BELMONT, MASS.

House and Garden

picture is observed closely, it will be noticed that the upright posts, of which there are eight, are set in the ground at an angle of about ten degrees off the perpendicular. This idea was suggested by the two pine trees which grow out of the ground at the same angle and themselves act as posts for the support of the structure. The floor and roof are made by fitting together as closely as possible the smaller poles, three to four inches in diameter at the butts. The rounded surfaces of these were roughly flattened by the use of an adze. The roof was made water-tight by a covering of tarred felt paper. Over this was painted a thick coating of coal-tar, and while it was still soft, brown pine-needles were stuck on to the depth of about two inches, with the result of producing an attractive thatch. The pine trees overhead produce a yearly supply of dry needles that drop on to the roof in quantities enough to make up for those that disappear in the process of weathering. At each post are planted vines and climbers, and around the house is a two-foot border planted with lilies and ferns. This is raised some six inches above the natural level of the ground, in order that plenty of nourishment may be supplied and the plants



RECESSED GARDEN-HOUSE, VILLA BORGHESE, ROME

kept cultivated without disturbing any more than possible the roots of the trees.

The cost of stock was twenty-four dollars. As the author did all the construction, no charge was made for labor, but it required a month's time.

Besides red cedar, one could use white cedar or larch, also the second growth of white oak and chestnut; but these woods all decay sooner than red cedar. Both cedars have a pleasing odor, and the bark clings well to the wood provided it is cut in the fall when the sap is not running. The chief qualities that recommend all these woods are their straight and gradual tapering habits of growth, and their durability.

Red cedar should stand for fifty or sixty years, but posts set in the ground often show bad decay after ten or twelve years. To prevent this they should be treated with a creosote preventative or set on stone foundations so the wood will not touch the earth.

The illustrations in this article suggest but few of many types that are attractive. All four have in common an appearance of stability and a lack of finical ornamentation. Summer-houses of classic design are now built with good effect of cement and at a smaller cost than stone or brick.

Hoping that some of the readers of this article may wish to try their hand at building a rustic summer-house, or having one built by a carpenter under their directions, rather than attempting one of classic design, the author has given a description of one he built himself. He believes that some of the suggestions here set forth may be of assistance to all who appreciate the comfort and delight that one of these outdoor living-rooms affords.



GARDEN TEMPLE IN THE HAMLET OF MARIE ANTOINETTE, VERSAILLES, FRANCE

SOME OCTOBER FLOWERS

By EBEN E. REXFORD

AT this season of the year *Hydrangea paniculata grandiflora* "holds the fort" against all rivals in the line of shrubs, and holds it easily—holds it by virtue of genuine merit. It would be a noticeable shrub, any and everywhere, if it bloomed at the season when other shrubs were at their best, but, coming so late, it practically has no rivalry worth the name. There is but one shrub that I would pit against it, and that is the flowering currant, whose beauty at this season is in its foliage rather than its flowers. When this plant has changed its garments of green for one of richest scarlet and gold, it is simply magnificent—more so, by far, than in spring when its long, gracefully curving branches are laden with golden-yellow bloom, overflowing with spicy fragrance. But I would not make a rival for the hydrangea out of it. Instead, I would plant them together, where the beautiful foliage of the currant might serve as a brilliant background of the hydrangea's ivory clusters.

To be most effective, the hydrangea must be planted in groups, or rows. Grown as a single specimen, it never does itself justice. There should be branches enough to form a mass that will give a bank-like effect. These, when laden with bloom, will bend almost to the sward, and the effect will be excellent. For hedges, or screens, we have no better plant, if it is set quite close together, say two feet apart, in two rows, letting the bushes alternate with each

other in the rows. The effect, after the first year, will be that of one large shrub.

To grow this plant most satisfactorily, keep the soil rich, allow no grass to choke it, and prune it sharply, each spring. I cut my bushes back at least one third—sometimes more. After pruning, they have a stubby, spiky appearance anything but pleasing, but as soon as growth begins, the luxuriant new foliage hides all imperfections, and I am always glad, when I see the half dozen or more clusters that come where there would have been but one, probably, if I had neglected to prune severely, that I had the courage to make the plant unsightly for a little season. It is a serious mistake to think this shrub needs little attention in the way of manuring. Because

it will live on, indefinitely, in a poor soil and bloom fairly well, is no reason why it should be neglected. Feed it liberally and you get long branches, each one bearing a cluster several times as large as those borne on neglected plants. Keep in mind the fact that to grow this shrub *well*, you must give it close pruning and plenty of rich food, each spring. Until you have grown it in this way, you do not know what it is equal to in the way of the fall decoration of the home grounds.

Chrysanthemums ought to be out in fullest splendor, now. What gorgeous things they are! Each fall, they seem to impress us more and more with their magnificence. Perhaps



CHRYSANTHEMUMS



BLUE HYDRANGEAS

this is because each season gives us new varieties which seem improvements, so far as color goes, on anything that has gone before. We are getting nearer each year to the scarlet flower florists have long had in mind, one that shall have no hint of orange or brown in it. Already we have pinks that are without the lilac and violet tinge that characterized them a few years ago. Some day we will have a *true* rose-colored chrysanthemum, a reflection of the color on the petals of a daybreak carnation. There's no telling what we may *not* have among these favorite plants, if the florists keep on experimenting with them. They are plants of wonderful possibilities.

But I do hope we won't have any more shaggy monstrosities such as have characterized most of our fall shows of late years. Flowers they were, in a sense, but *freak* flowers, great, awkward, overgrown things to wonder at, but not to admire. They attract the attention but they do not win the masses as the smaller, saner varieties do. One florist had a whole booth given up to small-flowered sorts, last year, at one of our great autumn exhibitions, and there was a great crowd of admiring men and women about them every day, and all day. The simple beauty of the blossoms, allowed to grow naturally, challenged universal admiration, and I was pleased to hear the commendatory things that were constantly being said about them. "One can like such a flower," a man said to me, "but those big things over there"—with a jerk of his thumb in the direction of a group of single-flowered plants with blossoms nearly a foot across—"I don't care

for any of them in mine, thank you! They belong in the dime museum class." I agreed with him. They were interesting in so far as they showed what the skill of the florist can do, but as flowers they were not "likeable." And a flower that you can't like is lacking in some of the chief elements that all flowers ought to possess.

At that show, I found several chrysanthemums that pleased me greatly. So much so that I arranged for the exhibitor to send me plants for this season. He did so, and they have afforded me keener delight in my own greenhouse, than they did when I saw them on dress parade. They belong to the semi-double type. There are

not petals enough to hide the yellow disc at the centre of the flower, and this heightens the beauty of it wonderfully. We have been educated to the belief that unless a chrysanthemum was very double it was not worth growing.

This is all wrong. Do you admire a daisy? Of course you do. But would you admire it as you do now if its petals were multiplied? I think not. One of the charms of the flower is in its simple beauty. It is so with the semi-double chrysanthemums I am speaking of. As you will see, by the illustration accompanying this article, the flowers are not large, but they are perfect in form, and they have a grace which the large, very double sorts always lack.

These are *likeable* kinds—the kinds you make friendship with. Try some of them, next season, and if you don't get tenfold more pleasure from them than you do from the "standard" sorts, set me down as a false prophet.

There is a plant I want to speak a good word for, for winter use. It is catalogued as *Browallia major*. Some catalogues, I notice, call it *B. gigantea*. The two terms stand for the same thing. It is of a lovely shade of dark blue,—a very rare color among winter-flowering plants. Its flowers are not large—though you would infer as much from the specific name of the catalogues—but there are so many of them that a plant is quite a flower-show in itself. The plant branches very freely, and every branch will bear from half a dozen to a score of flowers, from December to May. It is of somewhat slender habit of growth, and must be given support of some

Some October Flowers

kind, if grown as an ordinary pot plant. The wire supports sold for carnations are admirable for this purpose. But if you would prefer it as a hanging plant, let it droop to suit itself, and you will be delighted with it. Young plants, grown from seed by the florists, are sold for ten and fifteen cents. If you want something quite unlike the plants you have been growing, try a *Browallia*.

Some years ago, a comparatively new plant was put on the market under the name of *Streptosolen Jamesonii*. It was really a *Browallia*—a near relative of the plant I have just described. But its flowers were of a dull, rich cinnabar red—a color so peculiar that it never failed to attract attention. This plant was of slenderer habit than the *Browallia*, and was most effective when grown on a bracket, and allowed to droop. It was very floriferous, and made an excellent winter-bloomer. I notice that some of our leading florists are offering it again this season. I can most heartily recommend it to the attention of any lover of flowers who would like something a little out of the common.

The decorative dahlia is going to carry off the honors of the family, I predict. What a lovely flower it is! Large enough, and full enough to have plenty of substance, without being so heavy that its stalks cannot support it, like the "fancy," or very double dahlias which were so popular, years ago. For cutting, it is one of our most useful flowers, as it lasts indefinitely, if the water in which it is placed is changed frequently. It adapts itself to large, tall vases, or to bowls, and doesn't have to be "arranged." Simply cut the blossoms with stems of whatever length seems advisable, drop them into whatever receptacle you have for them, and lo! when you have gathered as many as you want, they have "arranged" themselves more effectively than you could do it, if you were to experiment for an hour.

In the decorative class we have all the rich colors which made the old, very double, sorts so attractive — scarlets, crimsons, yellows, pinks of all shades, purple, and pure white, and many intermediate tints, and most unique combinations of various colors or shades in the same flower. All tastes can be suited. More and more the merit of the dahlia as a fall flower is being recognized. The cool weather of September and October brings out its beauty far more effectively than the warmer days of early autumn. The trouble of

protecting it from early frosts is slight, compared with the pleasure it affords after it has been tided over the critical period. This season I planted my dahlias where I could easily give them a protection from frost. I set posts at the corners of the beds, and nailed strips about them, at the top, with cross-pieces, to sustain the weight of the cloth I used as covering. I got common unbleached cotton, of ordinary thickness, sewed the breadths together, and fastened them to the strips, at the top of the posts, in such a manner that on frosty nights it was easy and quick work to draw them over the plants below, and tie them firmly to prevent their being blown out of position by winds that might come up during the night. Such a protection will keep out a hard frost. I expect to enjoy my dahlias until November.

I have a great admiration for the Madame Salleron geranium. Its pale green foliage, bordered with creamy white, is almost as attractive as flowers. Use a few plants of it in the greenhouse, or the window-garden, when the plants you depend on for flowers are not yet ready for the season's work, and



DAHLIAS

House and Garden

you will be surprised and delighted at the way in which this plant will brighten them up, and relieve the general monotony of greenness. I have come to depend on the liberal use of it for decorative effect in the greenhouse, and it never disappoints me. It is one of the few plants that requires absolutely no training. Let it alone, and it will throw out a good many branches at its base, and these will all grow to an even height, and form a compact, rounded mass so thickly set with foliage that the pot is entirely hidden. Let the plant alone, remember. It will train itself. You can always trust it to do that. Any attempt to make it grow according to your idea will be promptly resented by it. Rather than be tortured out of shape through mistaken kindness, it will refuse to grow at all. When you get discouraged with it, and give up trying to convince it that you know how it ought to grow better than it knows itself, it will soon prove to you that it is entirely able to take care of itself, and will do so, every time, if not interfered with.

Those who have greenhouses ought to put in a score or more of plants of this most useful geranium, before the coming of frost. Those which have been used for edging the garden beds can be potted for this purpose. Don't try to save the old top, simply gather it together in your hand and cut it off smoothly, about two inches above the soil. Then lift the plant, and put it in a six-inch pot. Water it well, set it away in some quiet corner, and let it become established in its new quarters before you bring it to the front. As soon as its roots get a hold on the soil, scores of new branches will start, and almost before you know it your plant will be a "thing of beauty" again—a mass of soft, pale green and creamy white that you can do wonders with, next winter, when you want to decorate the parlor, for a "special occasion," and haven't many flowers to depend on. Small plants of this geranium are excellent for table use. If a few pink carnations are used with them—their stalks simply thrust into the soil, among the foliage—the effect will be very fine, as the colors of both plant and flower come out most charmingly by lamplight.

If early frosts have killed the tops of the cannas,

caladiums, and the gladioluses, it is well to make good use of the warm and sunshiny days which come during the latter part of the month by digging their roots, and getting them ready for storage in the cellar over winter. Do this in the forenoon. Spread the roots out on boards, just as you dig them. The earth which adheres to them will crumble away from them after some hours of exposure to the sunshine, but you cannot remove it now, without danger of injuring the tender, brittle roots. Before night comes, cover them with old carpet, burlaps,—anything that will prevent their getting chilled. In the morning, if the weather is bright and warm, again expose them to full sunshine, and keep on doing this, for several days, or until they have ripened off, to some extent. Then—and not till then—cut away the top, two or three inches from the root. Leave this stub on when the roots go into winter quarters. Some persons dig their tuberous-rooted plants and put them immediately in the cellar, or wherever they are to be kept during the winter. This is a mistake. When first dug they are full of sap. This should be given a chance to condense and evaporate, before they are stored away. If this is not done, decay is quite likely to set in, and if this occurs you are pretty sure to lose your plants. When you put them in the cellar, spread them out on shelves, or racks, in such a manner that they do not come in contact with each other. Give the air a chance to circulate freely among them. Do not place them on the cellar bottom, or quite near it, as there is likely to be too much dampness there. While roots of this kind should not be allowed to get really dry, they should be kept away from much moisture, as that always induces decay, or a mouldy condition which is quite as bad. They should be looked to, from time to time, and if they show any indications of undue moisture, they should be removed, at once, to drier quarters. If decay has set in, cut away the diseased portion, leaving only the healthy part, and dust the cut over with fine, dry sand, or powdered charcoal. One decaying root will often contaminate all the other roots near it, therefore it is quite important that frequent examination should be made.





Looking Across the Lawn—Groton School

GROTON—PAST AND PRESENT

BY ELIZABETH PRESCOTT LAWRENCE

AT a General Court held in Boston in 1655, a Plantation, as it was then called, of eight square miles, was granted, in answer to a petition preferred by Mr. Dean Winthrop and others. This plantation was to be called Groton, after the birth-place of the founder, who was a son of Governor Winthrop, and came from Suffolk county, England.

In early days this tract of land was called "Peta-pawag," the Indian name for swampy land, and the river, now known as the Nashua, was then called "Penacook." All the old Indian names were so infinitely prettier than the present ones. Most of the towns about here were named by the founders, after their own places in England. Here is a rather curious thing, that the Saxon meaning of the word Groton is grit, or sand, just the opposite of the Indian translation.

The English Groton is a very ancient one, situated in a sandy locality, so that the name seems rather more appropriate. A proper pride of birth would suggest that the name was doubtless also appropriate by reason of the grit and pluck, now, as well as then, characteristic

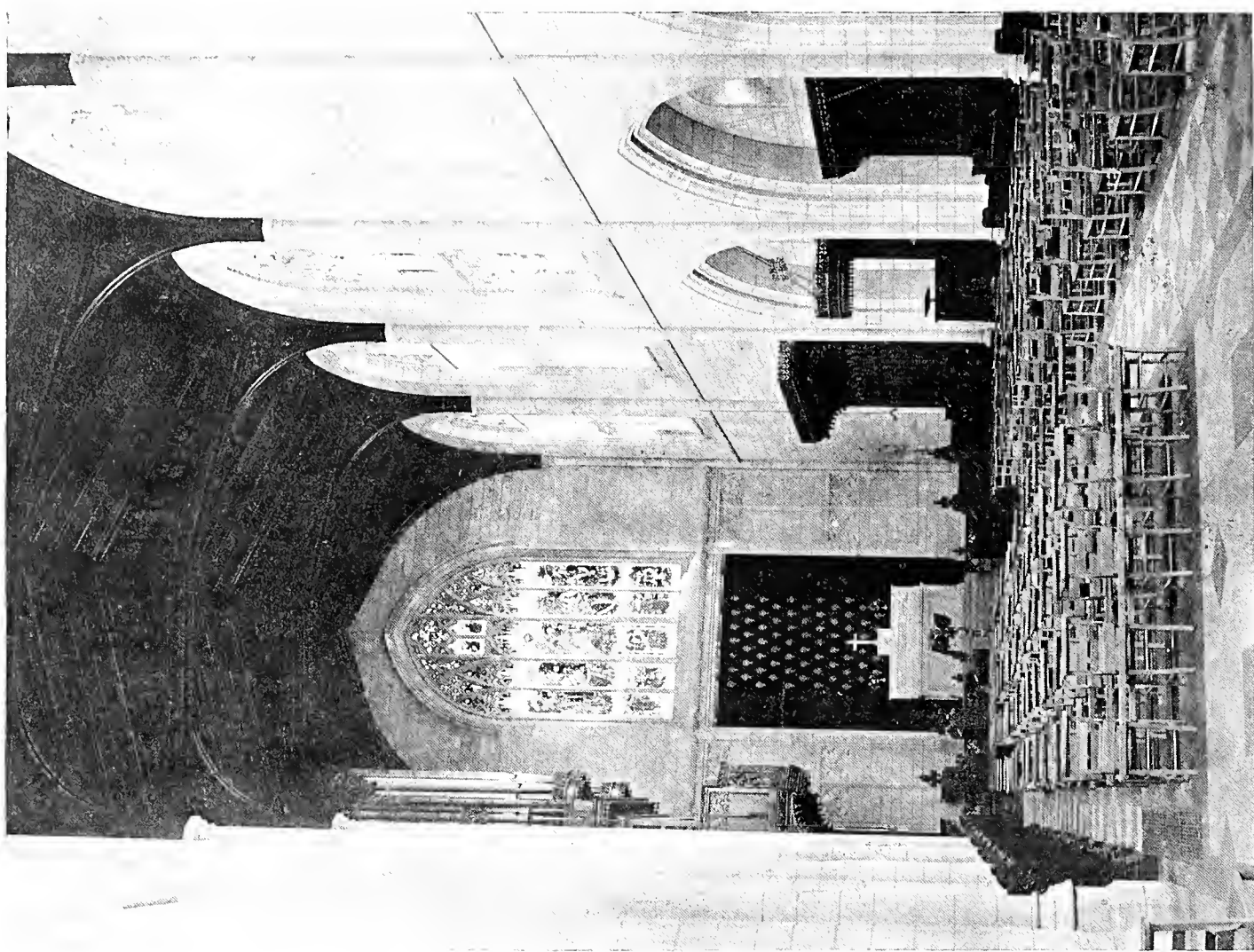
of the people of any town so named. I was greatly interested to learn that there were fourteen different ways of spelling Groton, but I suppose that was in the days when people spelled as they happened to be feeling at the moment. Here is the list: Groton, Grotten, Groten, Grotton, Groaton, Groatton, Groaten, Grooton, Grauton, Grawten, Grawton, Growton, Groughton, and Croaton.

The town lies in the northwestern part of Middlesex county, Massachusetts, and is about thirty-four miles from Boston, if one measures by the State road which runs directly through its centre, and is called the main street of Groton. To my mind there is no lovelier village street in New England, as one sees it on a June afternoon, shaded by beautiful old elms, and bordered with white, yellow, or gray houses, all so comfortable and prosperous-looking.

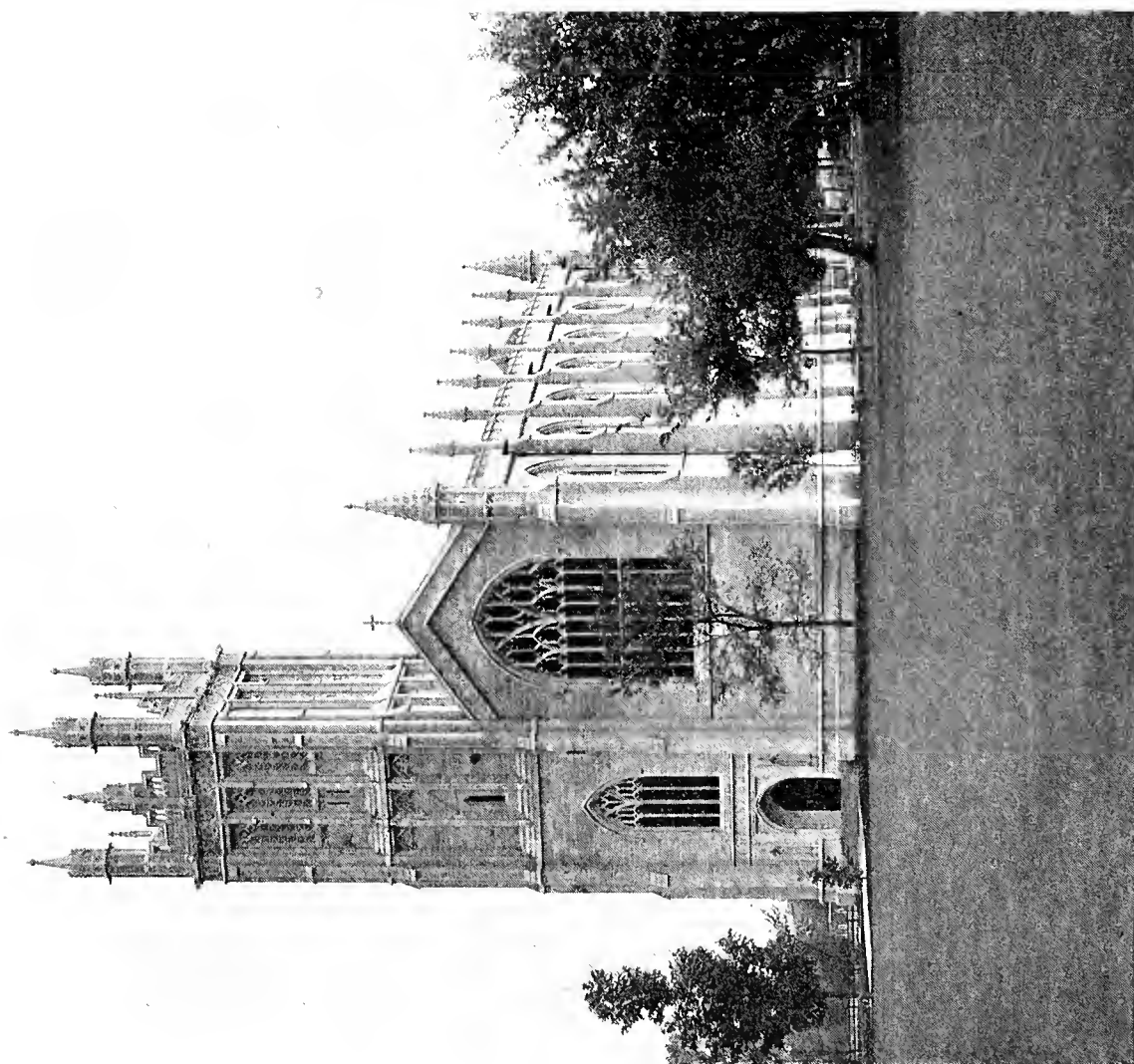
Many people never heard of the town until the Groton school was built; but there is so much that is interesting in its history, that it has been the keenest pleasure to write this article. I can just remember when the oldest house, built about 1692, and



GENERAL LIVING-ROOM—OLD INN, GROTON



INTERIOR OF CHAPEL—GROTON SCHOOL



THE CHAPEL—GROTON SCHOOL

Groton—Past and Present

recently torn down to make way for the Public Library, was standing, close by the roadside—a quaint picture—with its huge chimney, long low roof and square window panes. Even as a child my imagination used to run riot, and I would spend hours picturing the days when Indians prowled about the woods and fields close by it, and later on the soldiers in buff and blue, marching past on their way to Bunker Hill.

The atmosphere of the place was to me a thrilling combination of romance and history. Fancy ran riot through the past, and I grew to love the people I pictured there—maidens, who, with timid, curious eyes, must have gazed through those tiny window panes—all of a flutter when the stage-coach passed by on its way from Boston, bearing mail bags and passengers. One sees it all so vividly—the driver in his triple cape coat and bell-crowned beaver, fair damsels in hoop skirts and poke bonnets, youths in swallow-tailed coats and ruffled shirts—all tired and hungry at their journey's end, and clamoring for refreshments from the hospitable and smiling landlord who was awaiting them.

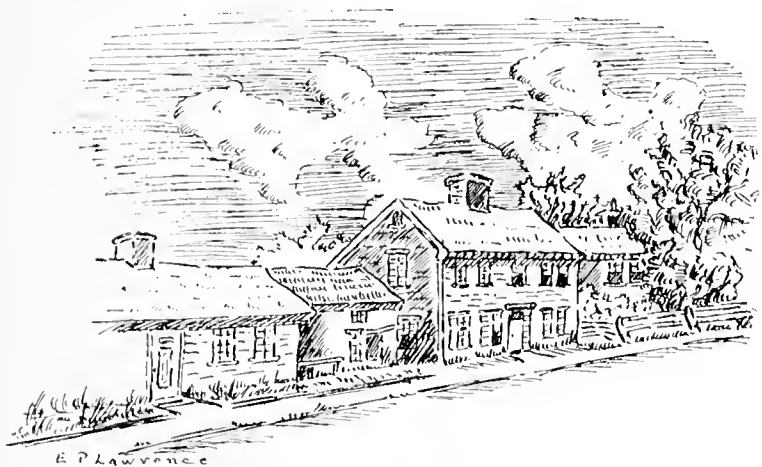
The inn itself is one of the oldest now in existence, and contains many interesting things, such as an old room, one side of which lifts up and hooks to the ceiling, so as to form one long room. This was probably the banqueting hall, and the only one of the kind I ever saw, or heard about. When the house was built, some time before the Revolution, it was lived in by a minister, who was afterwards driven from the town when the war broke out, for declaring that it was foolish to fight the British as they were so much stronger than the Yankees. The



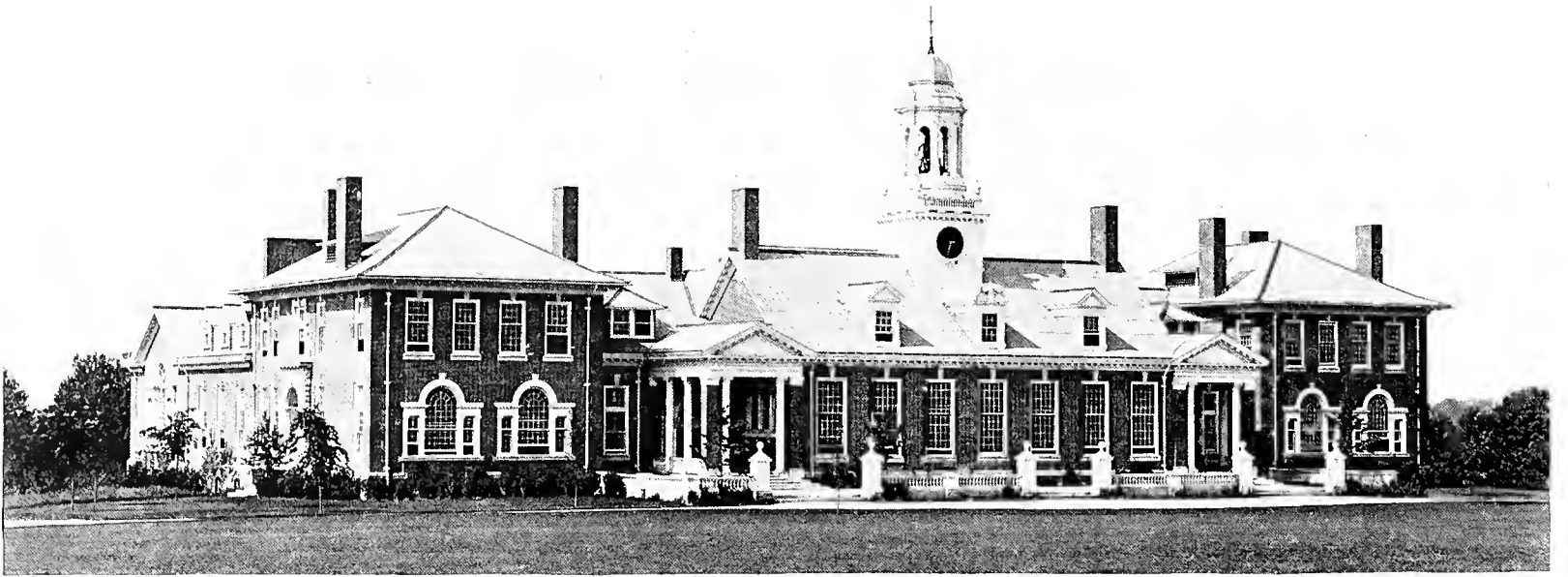
BROOKS HOUSE—GROTON SCHOOL

enraged townspeople would not allow such sentiments given utterance to, and he was obliged to depart with all speed. As his is the only case on record he must have proved a shining example to his fellow men! From that time on, the house has been an inn. A second room of much interest to visitors is the general living-room or office, with a huge open fireplace, great chimney and wide hearth, so much needed in those bitter winter days, after the long, cold drive over the road from Boston. Between two windows is a curious old clock, fastened into the wall, very much like those seen in church steeples. The low ceiling, deep window seats, old wooden shutters and quaint chairs give to the room an air of old time hospitality and true comfort which no modern art can attain.

Recently I was shown a very tiny pen and ink sketch, which was found among some old papers belonging to one who was a minister here in bygone days. By the courtesy of her into whose hands this quaint relic had fallen I was allowed to copy it for these pages. It is the original Academy and in its place stands a brick building called Lawrence Academy. From it we go down through the heart of the town, leaving the Main street and finding ourselves on Farmer's Row, a road some two miles in length, and forming a boundary line, as it were, for the places bordering on it. Most of these extend down to the river, which is very beautiful, and reminds one of the Thames in its prettiest parts. The Groton school is at the further end of Farmer's Row, and has a superb situation, looking across the great sweep of valley to the mountains beyond. Apple trees and lawns fill the central space, around which the buildings form a quadrangle. Down by the river a snug boat-house nestles among the trees and on a warm afternoon the canoes and boats give just the necessary touch of life and color to the scene.



THE OLDEST HOUSE IN GROTON, RECENTLY
DEMOLISHED—BUILT 1692



NEW BUILDING—GROTON SCHOOL



HUNDRED HOUSE—GROTON SCHOOL



CONSECRATION OF CHAPEL—GROTON SCHOOL

Groton—Past and Present

The school was founded in the year 1884 and now ranks among the finest in the world. Deservedly so—all agree—who know its record. Perhaps these few words, copied from the school pamphlet, will give the best idea of it: "Its object is to supply a thorough education. Every endeavor is made to cultivate manly Christian character, with reference to moral and physical, as well as intellectual development." With such training, opportunities and surroundings small wonder that the school turns out splendid men!

The scenery all around Groton is unrivaled—a rolling country, beautiful trees, cultivated fields, quaint farmhouses, brooks and ponds—and then, as a background, the ever changing mountains.

Standing at one end of the town, back among the trees and rather high up is the "First Parish Meeting House." Through all these changing years it has kept watch and ward over the dear old town, the white spire seeming an emblem of the faith, hope and charity which was the foundation rock of a splendid race of men and women. One feels the atmosphere of time and place in these words from a sermon preached there in 1883. "Pardon me for saying that many voices of those I see not, are heard here, of those who have, in years gone by, poured out their souls in praise and prayer within these venerable walls. Silent elsewhere, they are still heard here; we but echo their song to-day. It is my delight in hours of weariness or wakefulness, to repeople the pews of this church—not as we see it to-day, in its modern dress, but as it was before the spirit of so-called improvement fell upon it in 1838-9. In the days of the old square pews, the three ample porches, the high pulpit, the imposing sounding board, threatening to be an extinguisher to the

preacher, in my youthful imagination, the galleries around three sides of the church, the singers' ample gallery, with the venerable Mr. Calvin Boynton beating the time with his swinging arm as he led the large choir; in the front seat Mr. Solomon Frost, with his bassoon, a wonder to my young eyes. I could tell you what families occupied most of those square pews, and though I could not tell you much of the sermons or prayers, I could tell you with what pleasure I let fall with a bang two of the seats in No. 3, at the close of the long prayer, literally long prayer. I can see Mr. Sylvester Jacobs rushing in late with heavy boots and a stout whip in his hand, Colonel Abel Tarbell aroused from involuntary somnolency by peppermints and cloves judiciously administered by his smiling wife, Mr. Alpheus Richardson and his large family always a trifle behind time, Margaret Fuller, the wonder of the town for her knowledge and wisdom, Mrs. Jonathan Loring's calash, the venerable heads of Judge Dana, Squire Park and Squire Butler, the paragon of honor and integrity, who occasionally, by virtue of his office as town clerk, varied the monotony of the service, by calling out just before the benediction an intention of marriage. These and many more like pictures are inscribed upon my memory. I have, since those days, looked upon the dome of St. Peter's in Rome, and upon the Mosque of Omar in Jerusalem, but neither awakened such emotions of awe and reverence as those felt when I have seen the First Church in Groton. A long pilgrimage would I make to see it as it was fifty or sixty years ago, and to see it peopled with those I then looked up to as the wisest and best of earth. 'Peace be within thy walls, for my brethren and my Father's sake I will say, peace be within thee.'"



FRAUDS IN OLD CHINA

BY REGINALD JONES

QUITE recently, while investigating the extent to which spurious china is being fabricated for the American market, I got word that a man traveling for an English firm dealing in "old china," was in town.

Securing an introduction, I called at his hotel and was shown into his room. Tables, bureau and mantel—even the fireplace—every bit of available space was covered with Toby mugs, Liverpool jugs, Lowestoft snuff boxes, Staffordshire figures, Chelsea figures, old Bow figures, Syntax plates, Colonial cups and saucers, Wedgwood vases, Napoleon statuettes, Mason jugs, Colonial mirrors, Georgian goblets and wineglasses, square Dutch bottles, silver lustre tea sets; everything which commonly passes under the name of Americana, and much else besides, probably 150 pieces in all. Each and every one of them looking as if they had come out of a century old corner cupboard for a spring cleaning. Yet each was a fraud, a delusion, and a cheat; made with the deliberate purpose of swindling people.

At the first glance they looked genuine enough, particularly some imitations of Liverpool jugs; but after handling them and giving them a closer examination it was fairly easy, in the majority of cases, to detect the fraud.

The decoration on the Wedgwood vases was of a heavy opaque white, moulded in one piece with the body, not laid on afterwards, over the color, as in genuine pieces, and the outlines were coarse and clumsy. The Syntax plates were not nearly deep enough in color, and altogether too new looking to deceive any but a tyro. The glass in the Dutch bottles was thin and not cut, the gilt poor in quality and obviously new. The best imitations were those of the Liverpool jugs, the crackled appearance of the glaze was well done and the pictures true to the originals, but the dirt marks and inside stains, intended to give the appearance of age, were overdone, and the black line decoration was dull instead

of having the genuine old lustre finish. Next to them, in workmanship, came the Walton Staffordshire figures, but on these the painting was as a rule more crude than in the originals and the festoons of the flowers round the bases were poorly executed. To be deceived by such stuff one would have to be either very careless or very inexperienced.

I speak plainly about the intention to deceive, because honest reproductions are not made by the gross and covered with stains, and worn down with sandpaper to suggest age and frequent use. Besides which, the man was perfectly frank about the use to which they were to be put. "You see," he said, "there's nothing in selling genuine antiques, it takes too much time and running around to get 'em. Some of the small stores 'as 'em, but a man who pays big rent and does a big business 'asn't the time to be running around. 'Alf the people wouldn't know the fake from the real if you showed it to 'em, so why should 'e bother 'is 'ead? I sell these things by the 'undreds. You'd be surprised to see the orders I took last week in New York, more than four times as much as I did a year ago. This business is growin' all the time."

Yet when I inquired the prices of these things I found they were by no means cheap. Landed in this country, duty paid, a large Liverpool jug footed up to close on \$9. The little flimsy Dutch bottles \$1 a piece, Colonial mirrors \$8, Chelsea figures \$15, Syntax plates \$3.50 and so on; the price depending partly on the exclusiveness of the thing sold and partly on the workmanship.

Forewarned is forearmed, but what is a man with a taste for old china to do? One way is to buy your experience, and that is what happens to us all sooner or later; the other way, and the cheaper in the long run, is to go to an honorable, trustworthy dealer.

Tell me one, you say.

An honorable dealer is told by the class of goods



TOBY JUG MADE IN 1906 FROM
AN OLD MOULD

he keeps. When you find an antique store filled with 90 per cent imitation stuff—and there are several such both in Philadelphia and New York—avoid it like a pestilence, for you may be sure the other 10 per cent is fraudulent too. If you find one with even one piece palpably a fake, unless the dealer freely admits it and gives his reason for having it, look out for yourself and remember the maxim *caveat emptor*. Worst of all is the man who says he believes what he offers you to be genuinely old, *but he doesn't know*. Why doesn't he know? He bought them; he knows where they came from and if he's in the antique business it's his business to know. If he asks the price of a genuine piece he ought to guarantee it and stand ready to return your money if a competent judge says that it is not genuine. Nor can he afterwards be heard to dispute an expert opinion since he has already pleaded ignorance. The best way in a purchase of any importance is always to have the description included in the receipted bill. It saves questions arising afterwards as to what was represented and what was not.

There are plenty of dealers who are perfectly honest—from their own standpoint; but that standpoint is not always the same as the collector's!

One man I know prides himself upon never misrepresenting anything he has for sale. "If it's an imitation and they ask me—I tell them so," says he.

"But what if they don't ask you?"

"Well, that's their affair. If a party comes in here and thinks he knows it all, I'm not going to undeceive him. The other day a woman came into the store and I had a reproduction of a Syntax plate lying around. 'What's the price of the plate?' said she. '\$18,' said I. Then she wanted to know the price of a lot more things and tried to beat me down on most everything. Finally she grabs up the Syntax plate.

"'I'll give you \$15 for your plate,' she says. 'Very well,' says I, 'you can have it.' I wasn't going to tell her she didn't know nothing. Now if she had asked me if it was a genuine one, I'd have told her straight it wasn't."

It's just as well when you are dickering for old china to remember that, as a rule, dealers won't lie unless driven into a corner, but they are not going to take money out of their pockets to pay for your education.



IMITATION SYNTAX PLATE, WEIGHT $19\frac{3}{4}$ OUNCES
SIZE $10\frac{1}{4}$ INCHES

This particular brand of Syntax plate that I speak of (Dr. Syntax painting a portrait) was made in England, presumably by the same firm mentioned earlier (the whole set of six is now obtainable) and brought to this country by a Baltimore dealer, who shall be nameless. He secured two different designs (Dr. Syntax and the Bees and Dr. Syntax painting a portrait) and tried them first in a New York sale room, where he succeeded in getting \$35 each for a small number. The fraud, however, was soon detected and I understand, though I do not know for certain, that restitution was made.

Two of them were next tried in a Philadelphia auction room. The price ran up quickly from \$15 to \$22, when the bidder received a nudge of warning from a fellow dealer. Turning to the auctioneer he said, "Of course you guarantee them." For reply the wielder of the hammer said, "We guarantee nothing; if you don't want the plates we will put them up again." He did. This time they were bid in for \$14.

But to return to the dealer who took \$15 for one of these imitation Syntax plates. A fortnight later a greatly incensed woman entered his store, declared she had been cheated, demanded that he take back the plate and return her the money. The dealer replied that he had not represented the plate to be a genuine one, and that she bought



MODERN BLUE PLATE WITH PORTRAIT OF WASHINGTON;
THE IMPORTER'S NAME REMOVED AND
BACK WORN BY TREATMENT

it at her own risk, etc., and flatly declined to do so. Another fortnight went by. Once more the woman faced the dealer, but this time she was smiling.

"Well," said she, "you thought you were smart sticking me with that Syntax plate; but I'm as smart as you are, for I sold it to Mrs. B—yesterday for \$25; and now—have you got any more?"

Anybody who has seen an original Syntax plate would not be likely to be taken in by these imitations; but then, how many have seen them? The picture of the plate is an exact photographic reproduction of the original, but the blue, though dark, is not the rich deep color of the old Staffordshire plates made in 1820 for the American market; moreover, there is a smoothness, a newness and a whiteness to the backs quite unlike the creamy tint of the originals, and they are heavier and don't ring with the dried out sound that comes when you tap the original with your finger.

Imitations of Syntax plates are among the latest and cleverest of ceramic cheats, but there are plenty of others. There are very good imitations of Staffordshire ware but not of any particular value even when genuine; then there are historical blue plates such as the Philadelphia Water Works, the New York City Hall and the landing of Lafayette

which originally had the importer's name under the glaze, but are now often without, as the result of "treatment."

When I bought those shown in the illustrations I suggested that nobody was likely to be deceived by them, they looked too new. "Lor' bless you," said the woman, "I can fix that for you in a minute, just put them on the top of the stove with a little grease in them."

You see it's diamond cut diamond right along.

Up to three and a half years ago there was one thing that seemed to defy imitation and that was silver lustre. Just at that time, however, a Western firm discovered a way of making a very tolerable imitation. They wrote to one dealer in each large city offering to copy any silver lustre pieces that they might send them and to give them their exclusive business in that district. The result was that scores and scores of spurious tea-sets, pitchers and lustre decorated vases were soon launched upon the market. A quantity of this stuff has been sold through the auction rooms but most dealers are on to it now and the business is not so brisk. This modern silver lustre is

easily told by its extremely shiny, glassy look; its surface is more like that of a cheap mirror than a piece of silver.

In copper lustre there are hundreds of imitation old pitchers and tea sets, but they may be told partly by the roughness of the surface and partly by the comparative dullness of the lustre. Genuine old copper lustre polishes up like a bright copper kettle, and is as smooth to the touch as a flat-iron.

Some of the reproductions of the cheaper grades of pottery now on the market are made from the original moulds; notably the small brown Toby jugs and cow cream pitchers, originally made by the Jersey Porcelain and Earthenware Co., (incorporated in 1825) and the American Pottery Manufacturing Co., (organized 1835). The cow pitcher shown in the illustration can be bought at retail for 45 cents and the Toby jug for 15 cents and yet plenty of them are sold to the unwary at ten times that price. The reproductions of the mugs can be told from the blurred outlines (due to badly worn moulds), the coarse glaze and the inferior quality of the clay, which is usually very dark or a quite light yellowish brown. The older mugs were more of a tortoise-shell mottled brown with a fine glaze, and the features were sharply outlined. The cows are harder

Frauds in Old China

to tell, but the lines of the head have lost their sharpness.

Passing from the pottery of Colonial days to the china of Sevres, Dresden, Worcester and other notable factories the number of forgeries becomes greatly increased. The reason for it may be found in the enormous prices which such things command. Here, for instance, are a few prices paid for old china in London auction rooms of recent years.

Three vases of Rose du Barry Sevres, \$52,500.

A cup and saucer painted by Morris, \$800.

A small pair of Dresden candlesticks, \$2,600.

Sixteen inch plate, made by Gubbio with paintings by Giorgio Andreoli in 1524, \$25,000.

Hispano-Moresque plates, \$500 each.

Capo di Monte, 4 groups (at Gladstone's sale) \$575.

A Chelsea milk jug, alone, \$357; equal to five times its weight in gold.

Three Worcester vases, fourteen inches high, \$1,680.

Old Chelsea tea service, painted with exotic birds, \$4,500.

And here are a few from a New York sale.

Lang-yao crackle vase, 16½ inches high, \$1,290.

Vase of soft paste, 18 inches high, said to be over nine hundred years old, \$2,400.

Semi-eggshell, pear shape bottle, 22 inches high, \$220.

One hundred and fifty-seven such lots realized \$22,000.

Is it any wonder that these things are imitated?

Another reason for it probably lies in the stress the average collector lays on a mark and the blind confidence he reposes in it.

About the first thing an inexperienced collector does, when offered a piece of china, is to turn it upside down and look at the mark. If cross swords, it's Dresden; if two L's in a monogram, Sevres; if D with a crown, Crown Derby, and so on. And yet not only are these marks put on inferior pieces of different make, but original pieces are copied entire, mark and all.

The fact is that marks are of little or no value in identifying anything; they only help determine age and history; provided that extraneous evidence proves the piece to be genuine.

One well-known "maker of antiques" in Paris, whose name I omit because I don't propose to advertise his business, has a factory where he makes Chelsea—Derby, Lowestoft, Old Bow, Henri Deux, Sevres, Dresden, Staffordshire, anything and everything you like to order, marked with the original marks. The main points of difference between these imitations and the originals are, in the case of Sevres china, the colors are opaque, and lack the brilliancy of the original ware and the china has not the genuine ring to it. In imitations of the old Sevres *pâte tendre* the imitation paste is a dead white instead of being

creamy, and the colors look as if they were glazed on the surface instead of being blended with the paste.

It is a good rule never to buy Sevres by any light other than daylight. The colors are its chief distinguishing characteristic, the turquoise blue being very difficult to imitate; but by gaslight the difference is hard to detect.

Imitation Capo di Monte is a favorite china to palm off on innocent purchasers. A great deal of it finds its way to the different auction rooms, generally marked with an N, surmounted by a crown, both in a reddish brown, with sometimes some additional hieroglyphics intended to represent the decorator's initials. Genuine old Capo di Monte is very seldom marked and there is very little of it for sale. The French and English imitations offered here are crudely modeled and carelessly colored. Original pieces are remarkable for their fine sculpture and exquisite painting. Anyone can imitate a mark, but form and color is a different matter. That is what tells the tale.

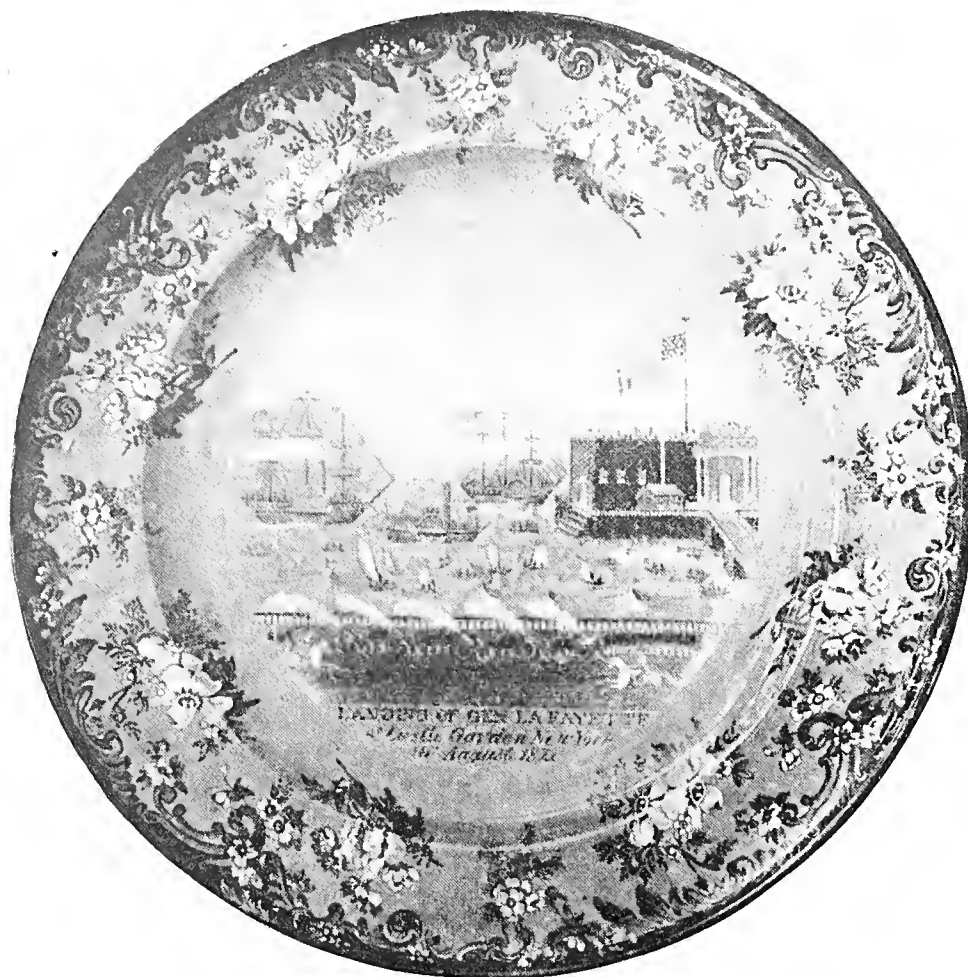
What is true of Capo di Monte is also true of Palissy; most of the imitations are clumsy, thick and coarse.

It is perfectly safe to say don't buy anything represented as Henri Deux unless you know. The imitations are very clever and only 63 original pieces are known to exist.

Imitation old French and Italian faience is a class of pseudo "old china" (really pottery) largely used to deceive. It is decorative, can be bought very cheaply in Paris and as very few people know anything about it, it passes muster well and realizes a good price. Most of the imitation old French plates



COW CREAM PITCHER MADE IN 1906 FROM AN OLD MOULD



IMITATION "LANDING OF LAFAYETTE," 10-INCH PLATE,
WITH IMPORTER'S NAME REMOVED FROM THE BACK

have the 3 spur marks on the back and are as worn underneath as if they had been in use for years. Unfortunately for the success of the deception, the upper side of the plates shows no marks of wear at all and the crackled appearance of the glaze is a very superficial imitation.

A favorite trick of English dealers a good many years ago was to buy slightly decorated plates and vases of genuine old Sevres, remove the painting by fluoric acid, repaint them with elaborate scenes and floral decoration in the style of Watteau and Boucher; ship them to Paris and then have them re-shipped to London to be opened in the presence of a prospective customer, who usually purchased them for four or five times their real value.

How are such imitations brought into this country undetected by the customs officials?

When a man wants to cheat he can generally find a way. A slip of paper printed with the words "made in France" pasted over the mark obviates a lot of awkward questions; moreover, customs appraisers are not supposed to sit in judgment and say whether a thing is intended as a reproduction of a work of art or a forgery intended to deceive. It's the price asked afterwards that largely determines that.

"But are there no laws to prevent people from frauds?" you naturally ask. Yes, there are laws, there are also ways of evading them.

The statutes of Pennsylvania, under the head of forgery of trade marks, provide that the imitation of the private stamp of a manufacturer is a misdemeanor punishable by fine not exceeding \$100 or two years imprisonment, and that vending goods fraudulently made, knowing the same to be imitation without disclosing the fact to the buyer, is punishable by fine not exceeding \$500 or imprisonment up to three years.

It is very doubtful, however, if these laws would apply to unregistered trade marks on old china. One would probably have to fall back upon the general act of the commonwealth March 31st, 1860, "Cheating by Fraudulent pretenses act," which makes it a misdemeanor to obtain money by wilful misrepresentation.

Of course the maker is equally as guilty as the dealer, but he avoids putting his head in a noose by leaving a letter out of the maker's name in the stamp on the back of the plate or piece, whatever it may be, and at the same time making that stamp as undecipherable as possible.

Germany is also a great manufactory of antique rubbish, especially in imitations of old Dutch pottery and grotesque pieces.

It is just as bad, however, to be oversuspicious as to be careless. A friend of mine once bought a very fine pair of George I. goblets, known technically as square footed rummers; they were beautifully cut, were flawless and cheap at \$10 the pair. But, after he got them home he noticed that the bases were moulded. "You sold these to me for genuine old cut glass," said he to the dealer, next day, "and here they are, such clumsy imitations that you can plainly see the bases have been moulded."

It was in vain that the dealer assured him that they had only recently been purchased out of a very old English house, that he knew them by their history to be genuine; the purchaser wanted his money back, and got it. Those goblets are now in Virginia, and the owner wouldn't take \$20 for them.

And here is where the joke comes in — *all the old cut glass rummers were made on moulded bases!*

Never buy china from photographs, unless you want to be disappointed. The only way to buy china is to have it in your hands. First examine the paste, feel its surface, note its texture, color, consistency and weight, next pay attention to the modeling, then the decoration, make up your mind what it ought to be; then look at the mark, if it has one. If the mark corresponds with its general appearance you may take it as genuine, and so know its approximate date and history. If not, there's something wrong.

CHILDREN'S PLAYGROUNDS

BY K. L. SMITH

THERE are two or three simple principles that communities as well as individuals recognize in the end. One is that in the sphere of prevention no work is so fruitful as that done for children. Another is that much of the vice among the young is misdirected energy. The real problem is to give scope to the play instinct in every child. Children must have some place for air and exercise, but in the crowded districts their only playground is the dark alley and close, ill-smelling street. The great question with many parents is how to find suitable places of recreation for their children.

Children must have some place for exercise. Parks are few and often inaccessible. The problem is to find a place where scope can be given to the play instinct inherent in every child. The municipal playground furnishes one solution and is the result of deep thought on the part of humanitarians and reformers. This movement was born in Boston, the plan being first proposed at Cambridge and the first playground started in Brookline, Mass., in 1878. The movement became identified with the city when it was inaugurated at the Charles river bank in 1892. It is interesting to note that one of the prime movers of this work in this country has been a Bulgarian, Tsanoff, by name, who gave up preparing himself for missionary work that he might help the street boys of Philadelphia. He devoted himself to devising ways to save boys through play. Through his personal efforts he obtained the aid of churches and individuals, and after interesting the city officials succeeded in getting twenty-three playgrounds equipped with sand piles, swings and playthings, and the work of saving boys in a large city was begun.

Chicago can boast of municipal playgrounds appointed by the Mayor, under authority given by the Common Council in 1899. They are looked after by a special park commission composed of nine aldermen

and six citizens. This committee maintains seven playgrounds in crowded districts, varying in area from one to five acres. Each ground is divided into two portions, one for large and one for small children, and each is equipped with apparatus, such as lawn swings, rope swings, teeters, ladders, climbing ropes, and poles, high jumps, turning poles and parallel bars. There is a shelter building on each ground which includes a covered sand court for babies, a director's office, a sink and a large storeroom. In each plot there is an athletic director and a policeman who assists in games rather than in his official capacity. The children realize the benefits of the grounds and will not tolerate hoodlums any more than the officials. During the summer, trained kindergartners are in attendance to lead the children in games and occupations and the Webster ground has a running track and a field for football or baseball besides a trainer free to all. In the winter the ground is converted into a skating rink.

Up to the present time over one hundred thousand dollars' worth of land owned by the city has been used for playground purposes and \$40,000 of money has been expended for maintenance. Little has been done to make the grounds artistic, but it is planned to plant trees and flowers in the near future. A swimming tank and bath house are also planned. One playground has been equipped under an elevated railroad and several grounds are to be established in the crowded river districts.

The social settlement of the Northwestern University of Chicago fitted up in 1896 a large playground capable of accommodating three or four thousand children. The policemen in that ward claim that since the playground has been opened the boys in that district have given no trouble, where before they loafed around the street corners, went to saloons, pursued passers-by and usually fell into the hands of the police. "We hate to do



ROASTING POTATOES ON A VACANT LOT



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DUMB-BELL DRILL, HAMILTON FISH PARK, HOUSTON AND WILLETT STS., NEW YORK CITY



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BIRD'S-EYE VIEW OF HAMILTON FISH PARK PLAYGROUND

Children's Playgrounds



A GARDEN OF SWEET PEAS

this," said one policeman more honest than the rest, "for it is one step toward pushing a boy downward into the criminal class."

No more interesting phase of the work is to be found than in Pittsburgh, where playgrounds have met with marked success. Public and private donations have provided for about 5000 children, who are taught studies they do not learn in the schools. Basketry, sewing, music, all come in for their share of attention and even little babies enjoy the playground hammock or revel in the sand pile with the buckets, wooden shovels and implements furnished them. Cooking has come in for its share of attention, as has wood-carving in the manual training department. It is pitiful to think that a child does not know how to play, yet many of these children in all cities have to be taught. All are hungry for sunshine and fresh air, which they get at the playgrounds besides receiving attention which they could not get at home.

The plan of throwing open the playgrounds of the public schools to children during the summer vacation has been in effect in New York for several years. In the beginning, twenty playgrounds were opened and the children rushed into them with whoops of joy. Tents are provided so as to afford shelter on very hot days for little ones and here, as elsewhere, assistants teach the children games and provide amusements. The wisdom and humanity of furnishing the city children wide open air recreation has led to the roofs of school

houses being fitted up as playgrounds in the crowded districts. In a few instances private enclosures have been donated. A number of the city piers have been transformed into recreation pavilions by erecting summer-houses above the pier so that while the pier is utilized for the loading and unloading of vessels, a thousand children are afforded each summer the opportunity of breathing the fresh air from the seacoast. For some time the children have been taken on excursions and boat rides, but the throwing open of the school grounds is considered the least expensive and most direct method of benefiting the children who ought to romp and gain physically.

One encouraging feature of this work is that any town can have one or more playgrounds if public-spirited people will cooperate. The per capita expense for furnishing these pleasures to children is about \$1.00. This provides for intelligent supervision and a place to play through the spring and hot summer days. If the people who leave comfortable city homes for lake or country had any realization of the thousands of children left behind whose only chance for the open air is the public playground, the experiment would be more widely adopted. Of the million children comprising part of Greater New York's population fully sixty per cent live in tenement districts. By the George Junior Republic at Freeville, the Kensico Farm of the Children's Aid Society and the Gardiner Farm of the Industrial Aid Society, New York City children are benefited, but the public playground fills



GARDEN PLANTED AND TENDED BY CHILDREN



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A GAME OF VOLLEY BALL, SEWARD PARK, EAST BROADWAY AND CANAL ST., NEW YORK CITY



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THE LITTLE CHILDREN'S CORNER IN SEWARD PARK

Garden Work in October

a need which is not compassed by such societies. St. Louis is providing municipal playgrounds as an essential of her great scheme for the City Beautiful. The value of these institutions lies not alone in health-giving air but the development of play. It is said that one reason why even the volunteer American soldier is superior to the average European is that he is trained in sports. It seems a pitiful thing that a child should not know how to play. Play offers health, courage, self-control and the rules of amateur sport are the rules of making a high type of manhood. Some form of recreation is necessary to the average being and play is a powerful educator. Children on these municipal playgrounds are given a variety of exercise and the greatest possible number of

materials to handle. Many a handsome lawn is devoted to hose and lawn mower which could be given to children for play. This has been done in some places and the owners claim that as a rule the children do not abuse their privileges and are appreciative of the kindness of the donors.

Play is a child's real life. All the activities of home and the world go on in the playground, and the child is unknowingly preparing for what is to come. This is an added reason why playgrounds should be universal. Opportunities for fresh air and play are not merely advantages to be desired, they are necessities. Too strong and earnest effort cannot be made for the benefit of our boys and girls of the submerged class and those in danger of becoming submerged.

GARDEN WORK IN OCTOBER

BY ERNEST HEMMING

WHILE perhaps we on this side of the water envy the beautiful evergreens and other features of the European gardens, the glorious autumn tints of the American trees and shrubs are the envy of all European travelers who may be fortunate enough to see them at their best.

As now is a good time to transplant trees and shrubs, it is an easy matter for any one to carry out his own ideas and arrange for fall effects while the different colors and tints are fresh in the mind. Many plants are so brilliant that they are well worth planting just for the fall effect. The following are a few of the best for the purpose:

BOTANICAL NAME.	COMMON NAME.	COLOR.
<i>Acer rubrum.</i>	Red Maple.	Scarlet.
<i>Acer saccharinum.</i>	Sugar Maple.	Scarlet and orange.
<i>Cerasus Seiboldi.</i>	Japanese Cherry.	Dark red.
<i>Cornus Florida.</i>	Flowering Dogwood.	Scarlet.
<i>Cercidiphyllum Japonicum.</i>	Katsura Tree.	Yellow and purple.
<i>Crataegus.</i>	Hawthorn.	Scarlet and orange.
<i>Fraxinus Americana.</i>	Ash.	Yellow or violet purple.
<i>Liriodendron tulipifera.</i>	Tulip Poplar.	Bright yellow.
<i>Nyssa multiflora.</i>	Sour Gum.	Scarlet.
<i>Quercus alba.</i>	White Oak.	Vinous purple.
<i>Quercus coccinea.</i>	Scarlet Oak.	Scarlet.
<i>Rhus.</i>	Sumac.	Mostly scarlet.
<i>Sassafras officinale.</i>	Sassafras.	Orange and scarlet.

The rich olive green of the California privet, which holds its leaves well into the winter, is an excellent contrast to the autumn coloring and should be used freely for that purpose.

Raking and cleaning up the falling leaves is one of the principle jobs of the month. They should be stored in a heap in some out of the way

place until needed for covering plants during the winter. There is nothing better for mulching the rhododendron beds, they may be used very liberally for this purpose at once. If they are well worked in among the stems they will not blow about and by the spring will have rotted away almost to nothing, furnishing the rhododendrons with just the kind of food they need.

The first sharp frost will make the flower beds look very badly. It is hardly credible the change a few degrees of frost will make among tender plants. After caring for the plants all summer it seems pretty hard to see them spoilt while at

their best, as many often are, but change is the spice of life, and life itself is a continual change in the garden.

Empty the beds without delay, and even where they are not to be planted again before the spring, give them a coat of well-rotted manure and have them nicely dug and left looking clean and tidy,

House and Garden

the soil will be all the better for it next spring. Dig up dahlias, cannas, gladioluses, caladiums, Montebretias, etc., and store the roots in a frost proof cellar where they will not become too dry. Before putting them away, place them under a shed out of the weather to dry them off, if put away wet they will likely mould and decay. The same conditions are required to keep these roots over winter as potatoes.

If there is danger of their becoming too dry they should be placed in boxes in dry sand which will prevent too much evaporation.

Do not delay planting the bulbs of hyacinths, tulips, narcissus, crocus, snowdrops and other early spring flowering bulbs. Early planting insures success and it gives the bulbs a chance to develop roots before the ground freezes. Well-rotted cow manure is the very best fertilizer to use for bulbs, and if the ground is very heavy a liberal application of sand, forked in with the manure, will be beneficial. Do not use bone-meal, or manure that is likely to encourage vermin.

Hyacinths should be planted about six inches apart and about six inches deep to the bottom of the bulb. Tulips and daffodils should be set a little closer, where a mass effect is wanted, and about five inches deep. Crocus and snowdrops about three inches apart or even a little closer and three inches deep. After the bulbs are planted in the beds, leave the surface nice and level as it will not be possible to fix them up much after they come through the ground in the early spring. Do not mulch or cover them with manure or leaves until after the ground is frozen two or three inches deep or it will make a harbor for field mice which will destroy the bulbs.

If bulbs are wanted for blooming indoors during the winter they should be potted as soon as possible this month. Equal parts of good garden soil, well-rotted cow manure and sand well mixed together make a fine compost to pot them in. When potting place broken crocks or charcoal in the bottom of the pot to the depth of one inch to insure good drainage, fill the pot up with the compost, then insert the bulbs so that one third to half of each bulb remains above ground and press all firmly down together. Stand the pots level and give them a good watering to settle the earth. In about two days cover them to the depth of eight inches with coal ashes or sand or lacking these

bury them in the ground to that depth. In about eight weeks they will have made a good supply of roots, which is very necessary to produce good flower spikes. At the end of that time, they may be uncovered, the pots nicely washed off and set in a cool place, but not exposed to the direct sunlight as the growth made under ground will be very tender for a few days until it develops a good green color. Keep them in a temperature of not above 55 degrees until the flower spikes are well developed, when they may be removed to the living-room or where they are wanted to flower.

Take all tender potted plants indoors as soon as there is danger from frost. Wash the pots and see that the hole in the bottom of the pot is not stopped up as is very often the case with pots that have been standing outside. Give rather close attention as regards water until their requirements in this respect are learned under their new conditions.

Chrysanthemums will soon be in full flower. Keep them carefully tied up. If large blooms are wanted, pinch off the side buds, leaving the one at the end of the stem. By covering the hardy chrysanthemums on frosty nights, blooms will be much better. It is well worth doing as an early killing frost is often succeeded by a long spell of mild weather, when the flowers will be much appreciated.

Cut off all dead stalks from the plants in the hardy border and do what planting is necessary. This is an excellent time to renovate the borders while the habits of the plants are fresh in the mind. Some of them will have spread too much, and will be crowding others of not so robust habit, others that do not thrive should be tried in a different position, and faults in the arrangements of color corrected.

As advised last month keep the refuse of kitchen garden crops burnt up and vacant ground dug. Corn stalks make an excellent material for protecting evergreens and should be reserved for this purpose. Root crops, such as turnips, carrots, beets, etc., should be dug up, the tops trimmed off and stored in the cellar. Do not put them away in a wet condition. Parsnips and oyster plants should be left in the ground as late as possible so the frost will act upon them as they are not really good until frozen in the ground.

"Fairacres," a Residence at Jenkintown, Pa.
Broughton Castle
Garden Work in November

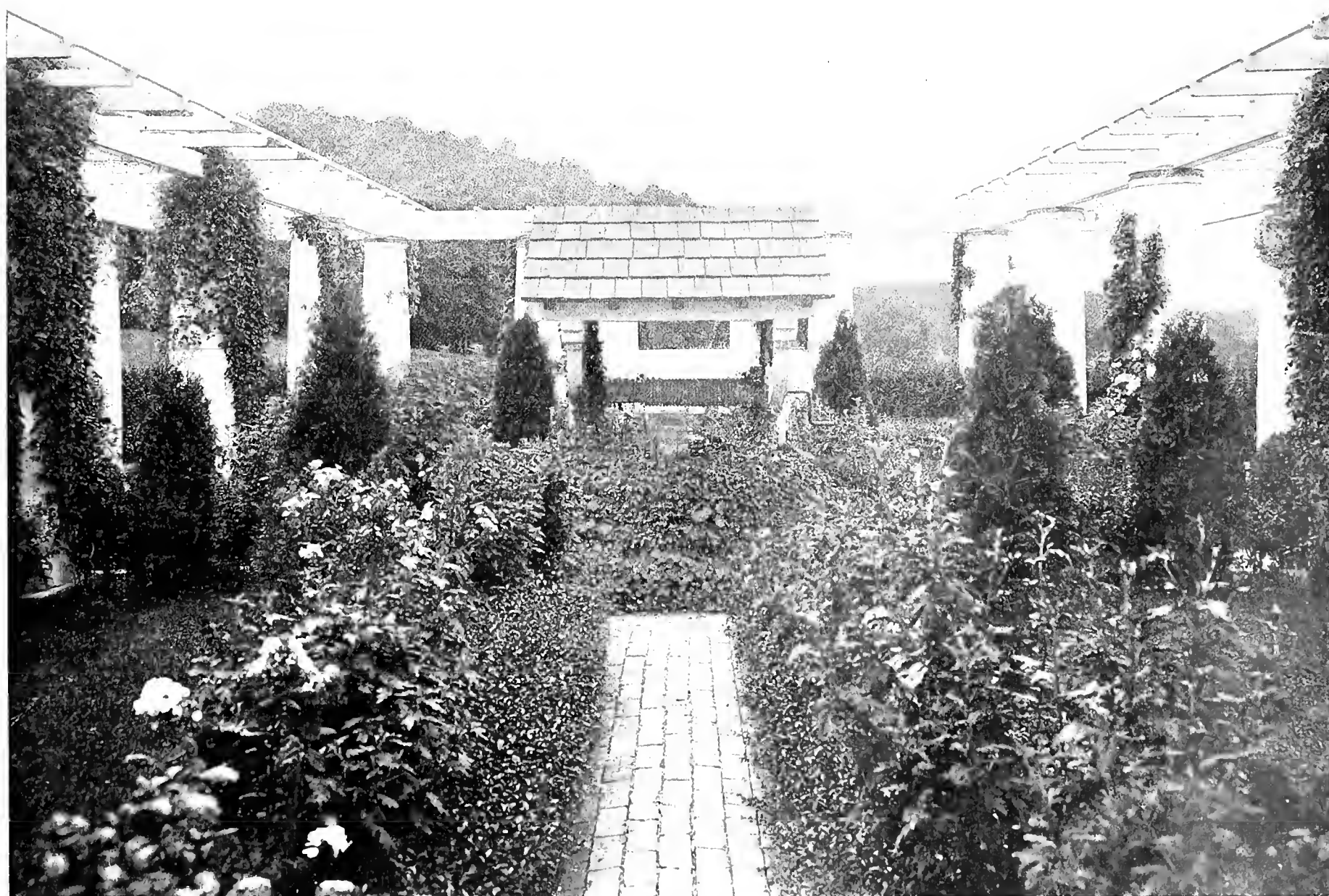
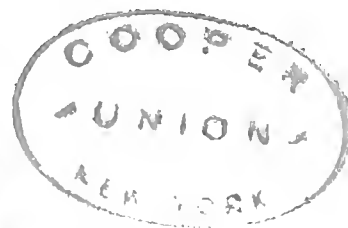
- - - Wilson Eyre, Architect
German Model Houses for Workmen
A Residence of Joseph Bonaparte's

Vol. X

NOVEMBER, 1906

No. 5

House & Garden



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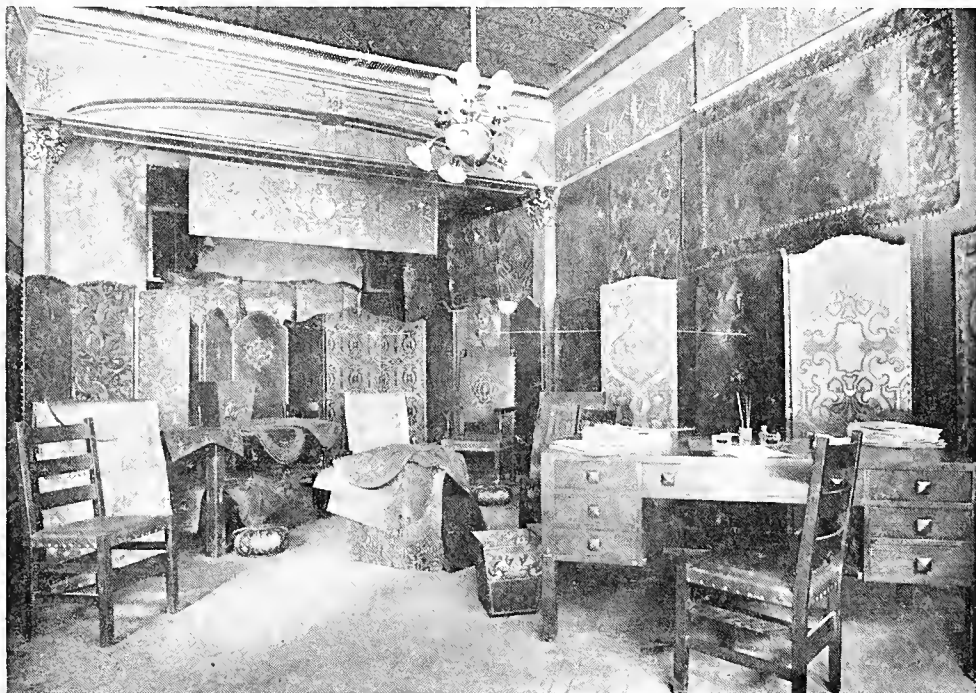
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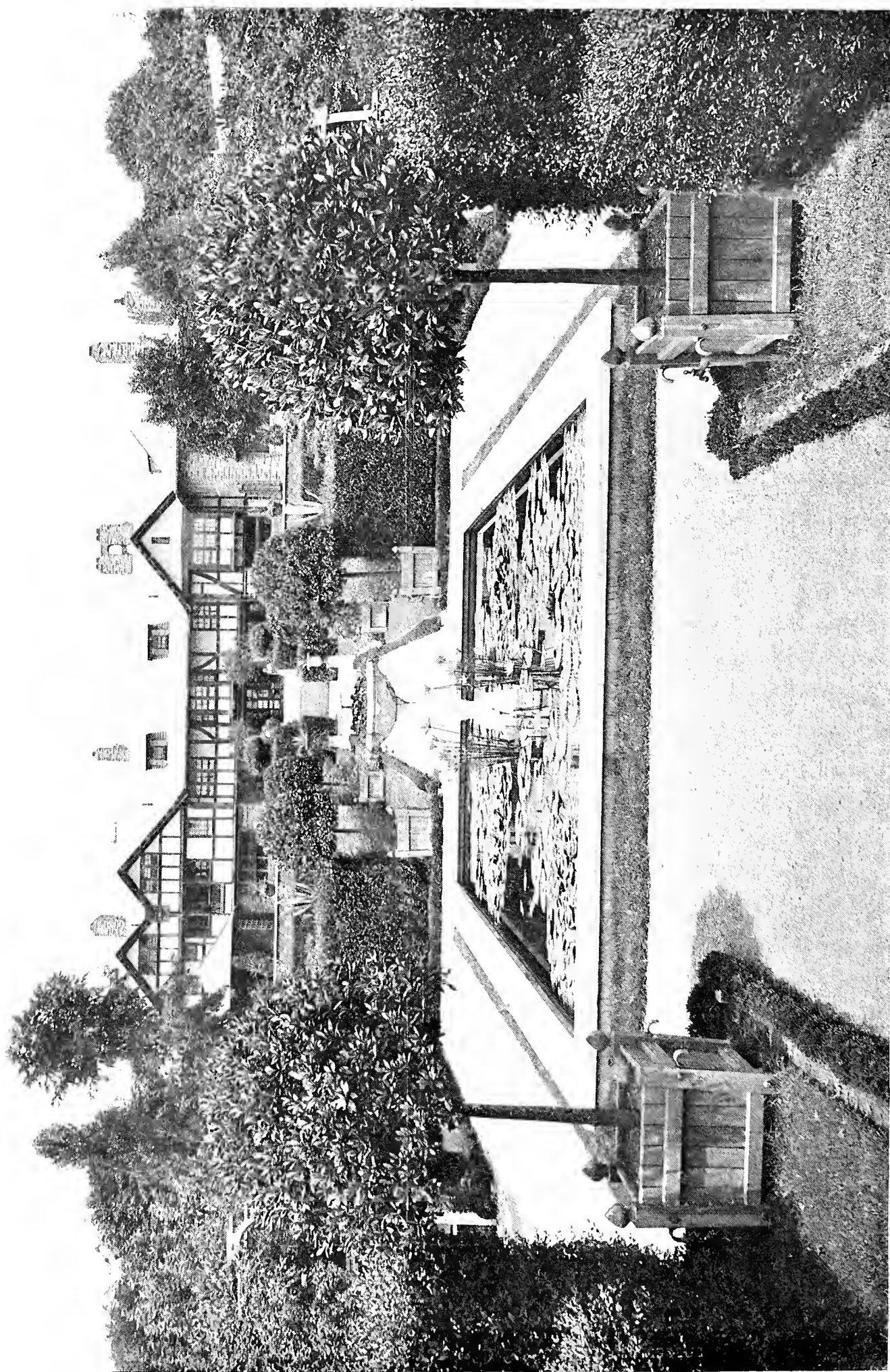
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THE HOUSE AT "FAIRACRES" FROM THE GARDEN

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"FAIRACRES"

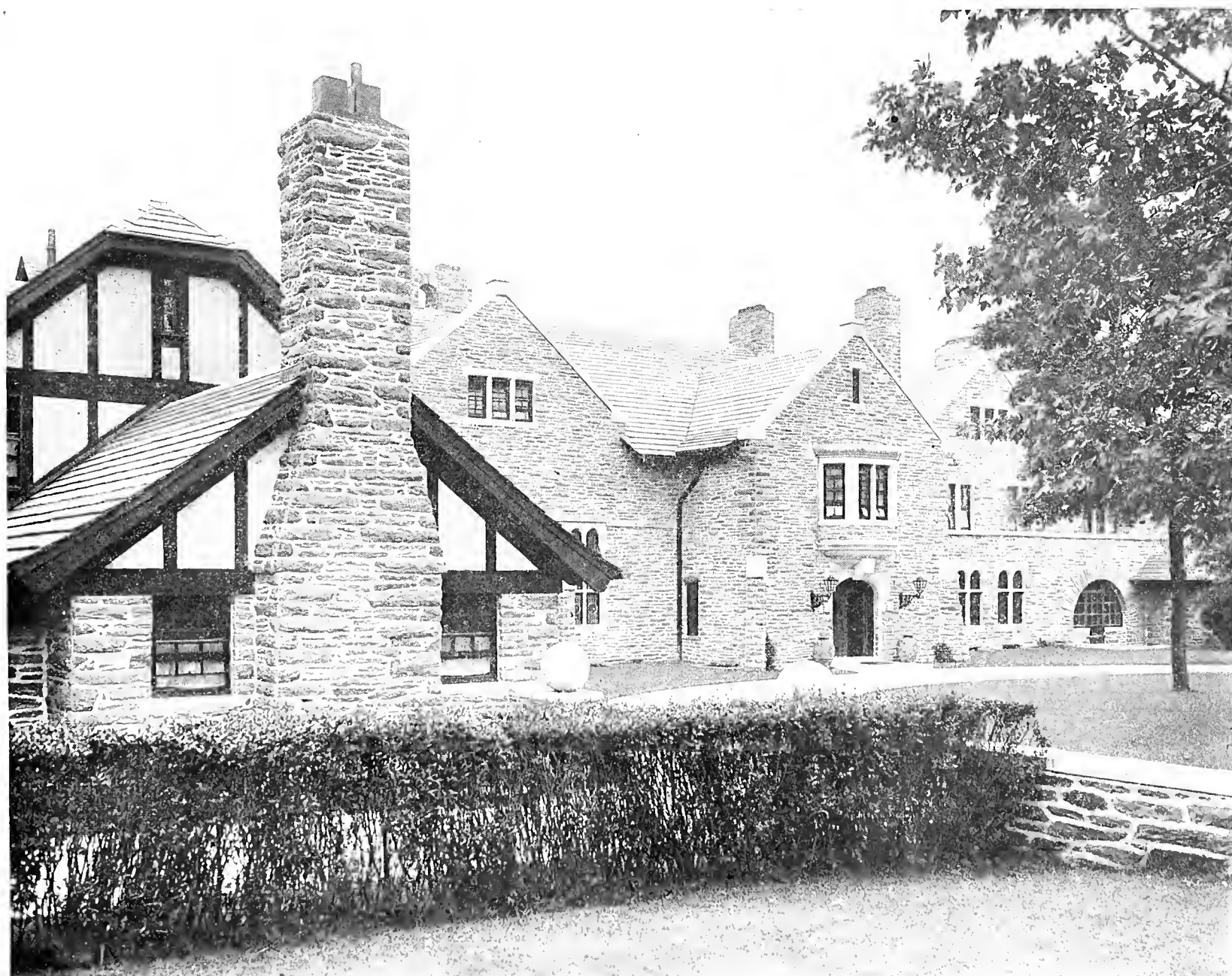
THE RESIDENCE OF J. W. PEPPER, ESQ., JENKINTOWN, PA.

WILSON EYRE, ARCHITECT

LIKE all of Mr. Wilson Eyre's designs, the house at "Fairacres" owes its peculiar charm to the fact that it embodies the solution of a very definite problem. In this case, the conditions of the problem which arise out of the peculiar circumstances of the time and place, are somewhat unusual.

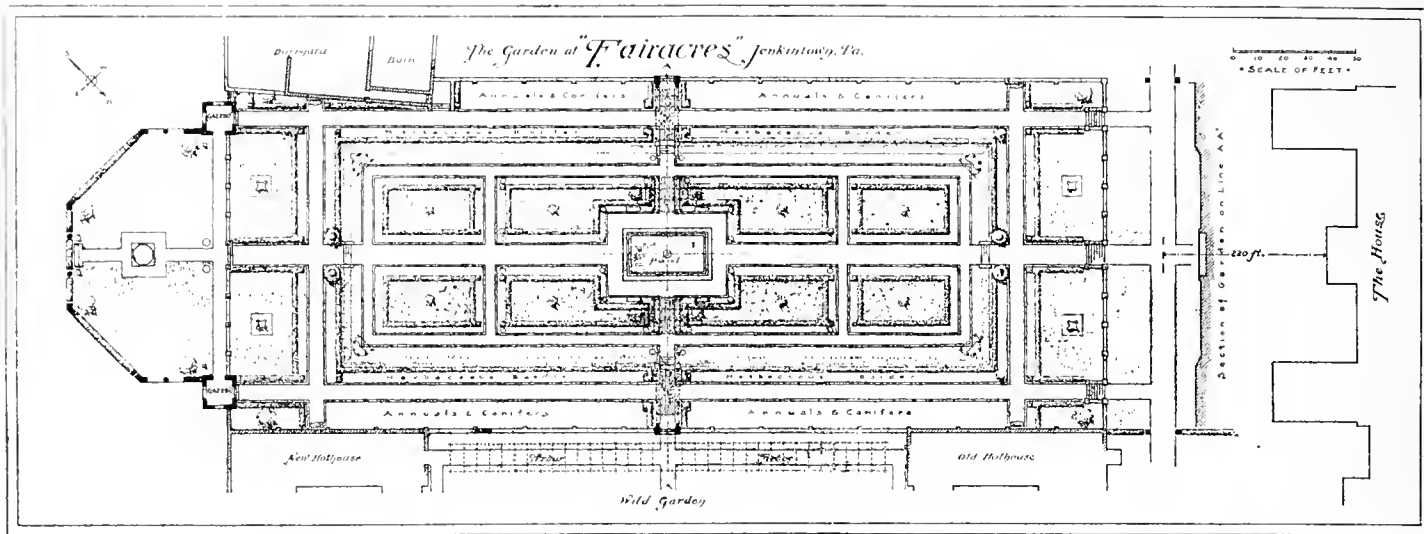
The original house at "Fairacres" was built

about twenty-two years ago, and some eight years later Mr. Eyre was called upon to design the sunken garden. In 1904, following the continued development of the place, the old house was torn down and the new one begun. The existing garden fixed very definitely certain lines or axes to which it was necessary that the design of the new house



THE ENTRANCE FRONT

House and Garden



PLAN OF THE GARDEN

should conform, and the guiding motive in the arrangement of the plan was this recognition of the three axes formed by the central path and the two side paths of the garden, as at the further end of the latter the two principal garden houses or shelters were centred.

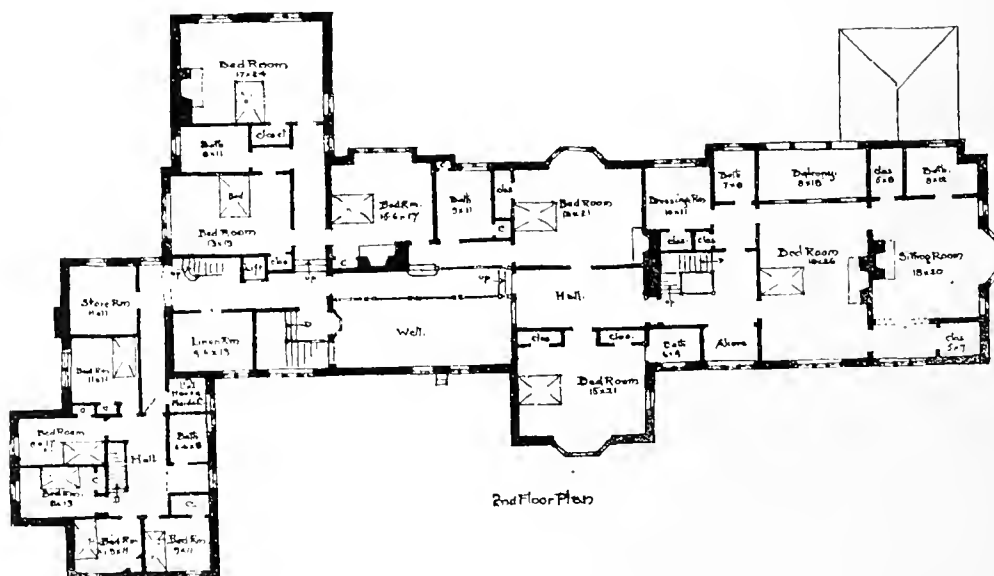
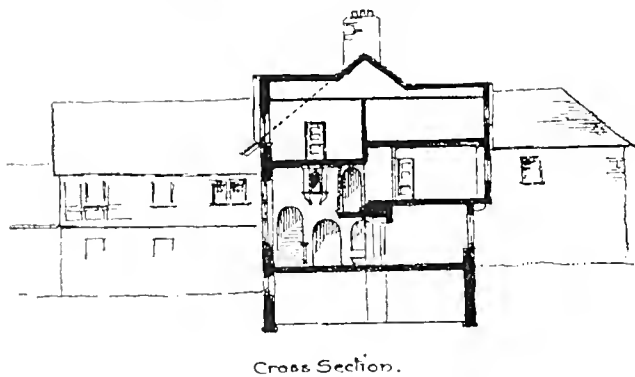
The garden itself, upon the narrower end of which the southeasterly side of the house faces, is about one hundred and fifty feet wide by about five hundred feet in depth. The central path of the garden is approached from the house terrace by a broad flight of steps, and is interrupted midway by a pool, shown in the view on page 208, while its most distant end is terminated by a semi-octagonal screen of lattice and vine, well in advance of which is the sun-dial, the whole forming a satisfactory and carefully studied termination of the principal view. The paths are bordered with low box and back of this are privet hedges, leaving a wide space filled with a profusion of blooming perennials and annuals.

But it is of the house that we are called upon more particularly to speak.*

*The garden at "Fairacres" was fully described and illustrated in the issue of *HOUSE AND GARDEN* for July, 1903.

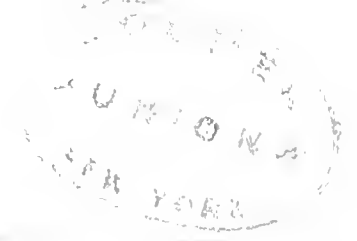
"Fairacres" is the country seat of Mr. J. W. Pepper, and lies at the entrance to the beautiful Huntingdon Valley, on the outskirts of Jenkintown, a suburb of Philadelphia, on the Reading Railway. The house stands on a hillside, and commands from its northwesterly side a comely view of the valley, with its swelling hills and dales, with the opposite side of the house overlooking the garden, as already noted. Designed in Mr. Eyre's best and most sympathetic manner, the house presents two somewhat dissimilar aspects, as it is seen from the approach, or from the garden. The valley side is faced with grey Chestnut Hill stone (local limestone of very beautiful texture and color), while the garden front is dominated by the half-timbered second story walls and gables. The roofs throughout are of grey shingle.

The plan of the house is very individual and effective showing quite as well as the exterior the high degree of professional skill which Mr. Eyre places at his clients' disposal, and deserves careful attention. It should be noticed first how the three axes of the garden fix the axes of interest in the plan itself, and how the service rooms, and

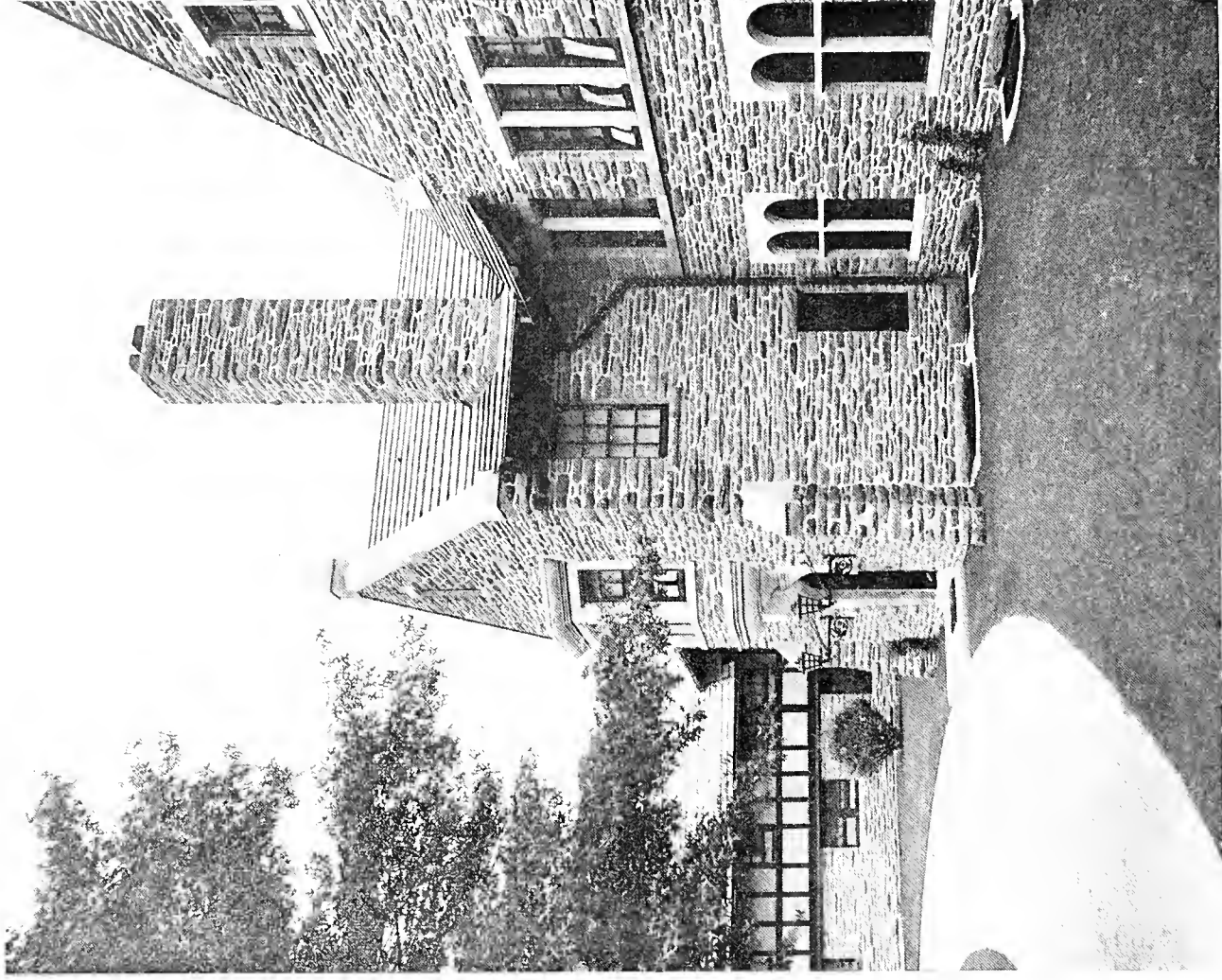


SECOND FLOOR PLAN

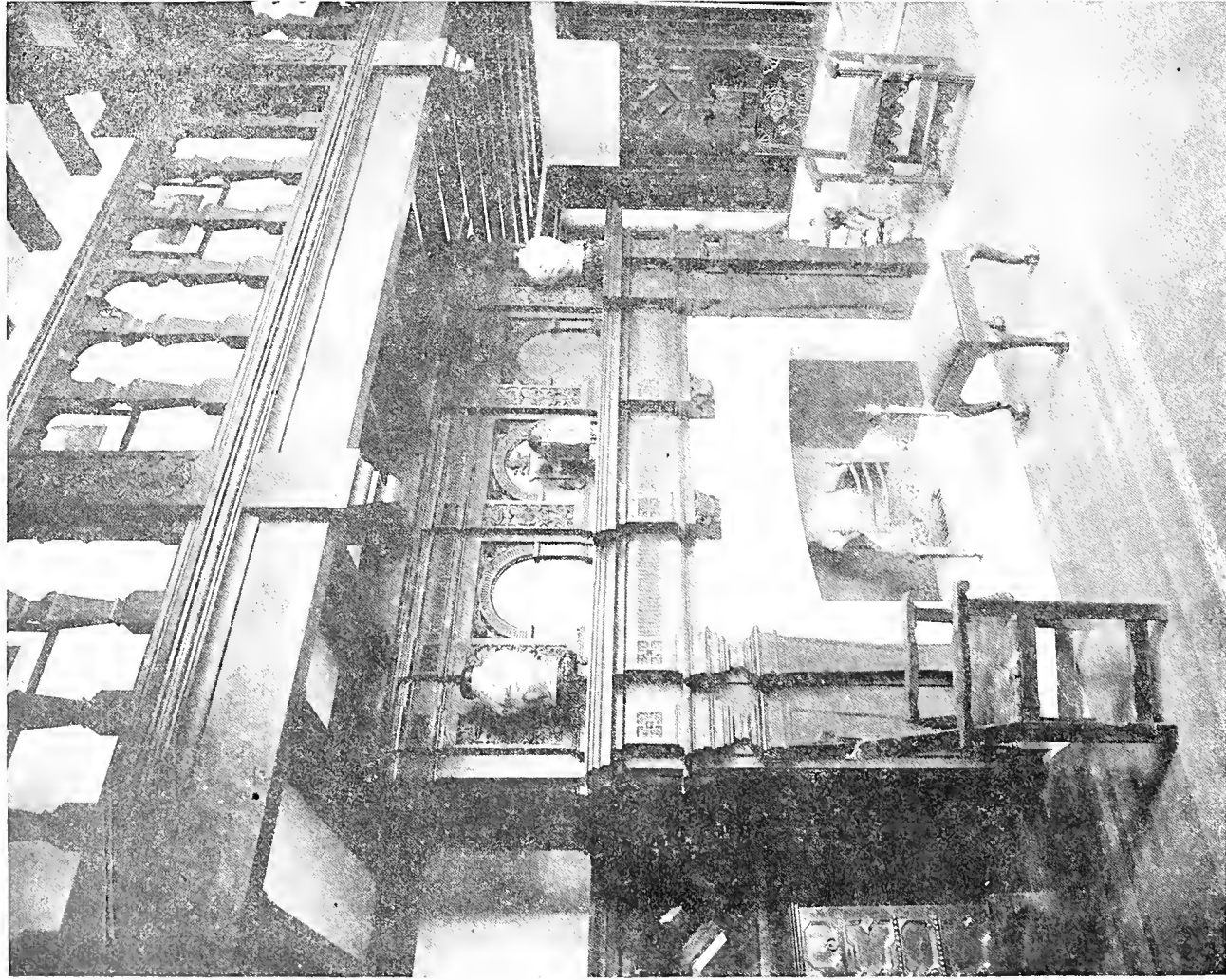
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THE ENTRANCE



THE HALL FIREPLACE

“Fairacres”

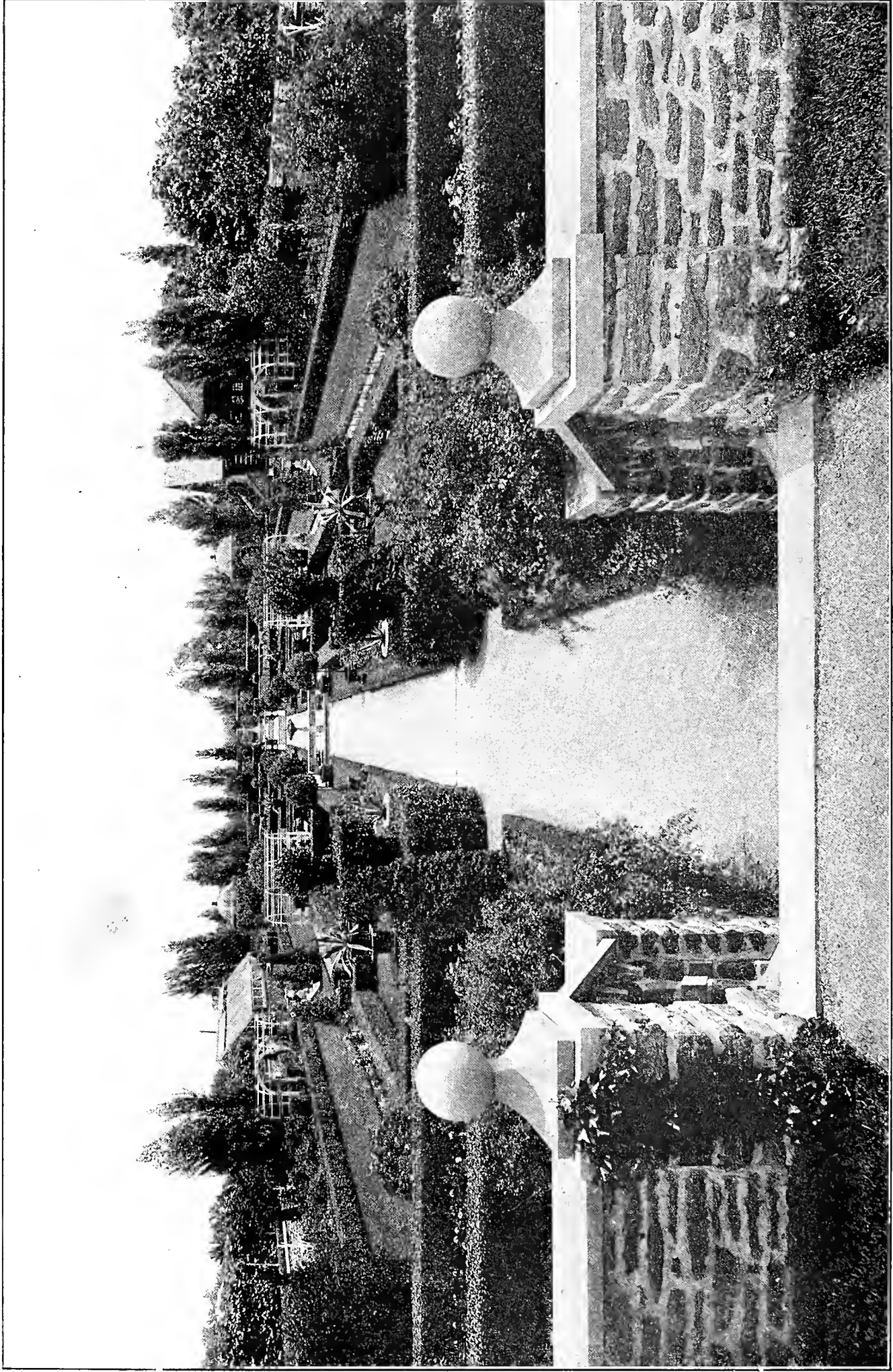


THE DINING-ROOM

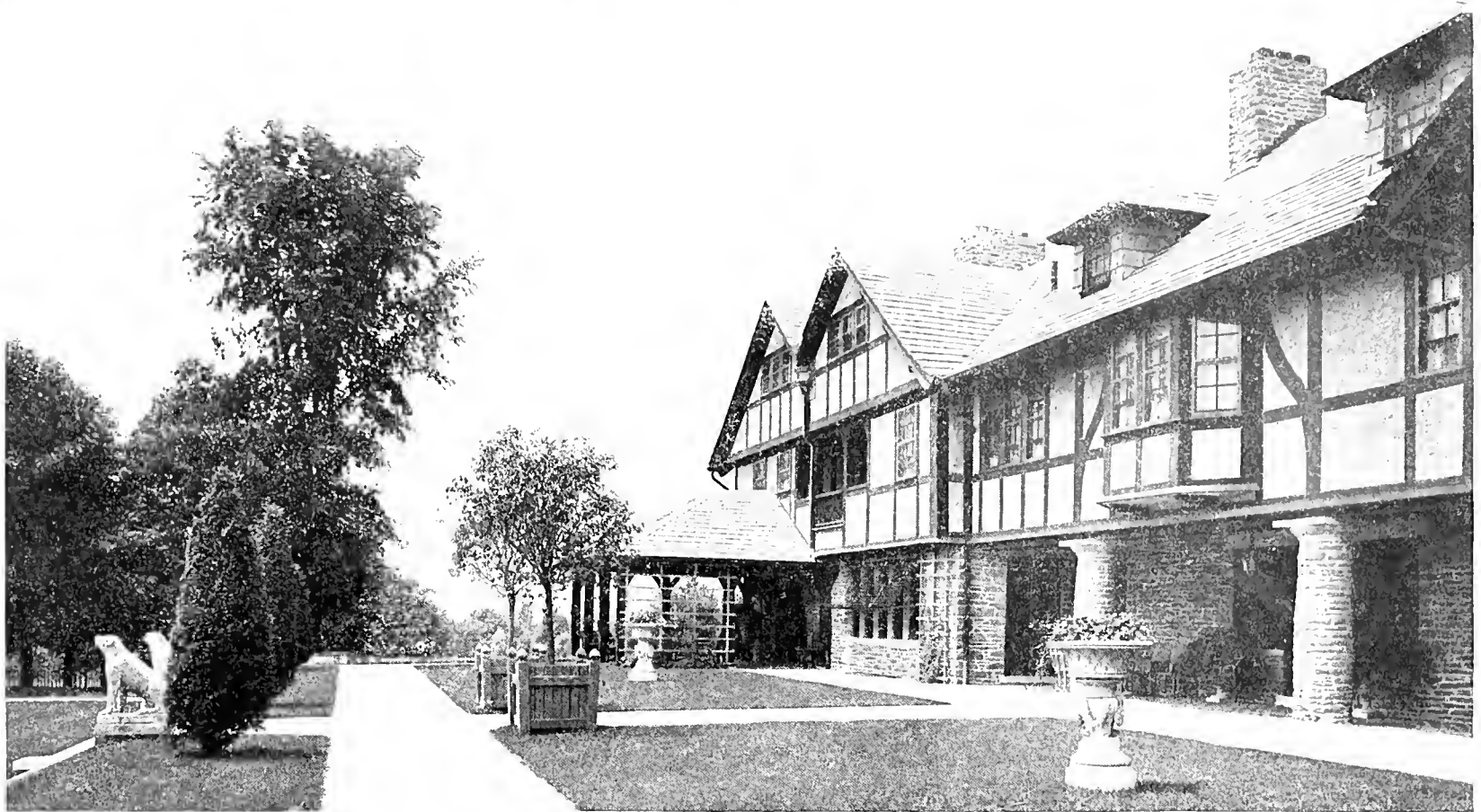
servants' quarters, isolated in a boldly projecting wing, shelter the principal entrance from the northerly winds and form an effective forecourt to the design. As one enters the front door into a large and heavily panelled vestibule, a surprisingly complete view is had of the whole length of the garden. Some idea may be gained of this effect from the illustration of the reception-room shown on page 219. At the same time that the glories of the garden in full bloom are shown to the casual visitor, it should not be unnoticed how carefully the more intimate parts of the house are screened from accidental intrusion. The library, with its veranda, whose lines centre with the right hand path of the garden, is completely isolated, having its private staircase from the owner's apartments overhead; and this staircase also affords access, if desired, to the other suites of the second floor, by way of the gallery, which is shown in the view of the Hall on page 216. From this main hall ascends the principal staircase, whose beautiful detail is shown in the view just

referred to. The breakfast-room and dining-room are grouped about this hall, with its extension under the main staircase, and a view of the dining-room is shown on this page. The second floor plan is as carefully studied and completely worked out, as is the plan of the first story. The owner's suite entirely occupies the southeasterly end of the plan, and consists of a large bedroom, two bath-rooms, a dressing-room, abundant closet accommodation, and a large private balcony completely commanding the garden, but at the same time carefully screened from oversight from the other parts of the house.

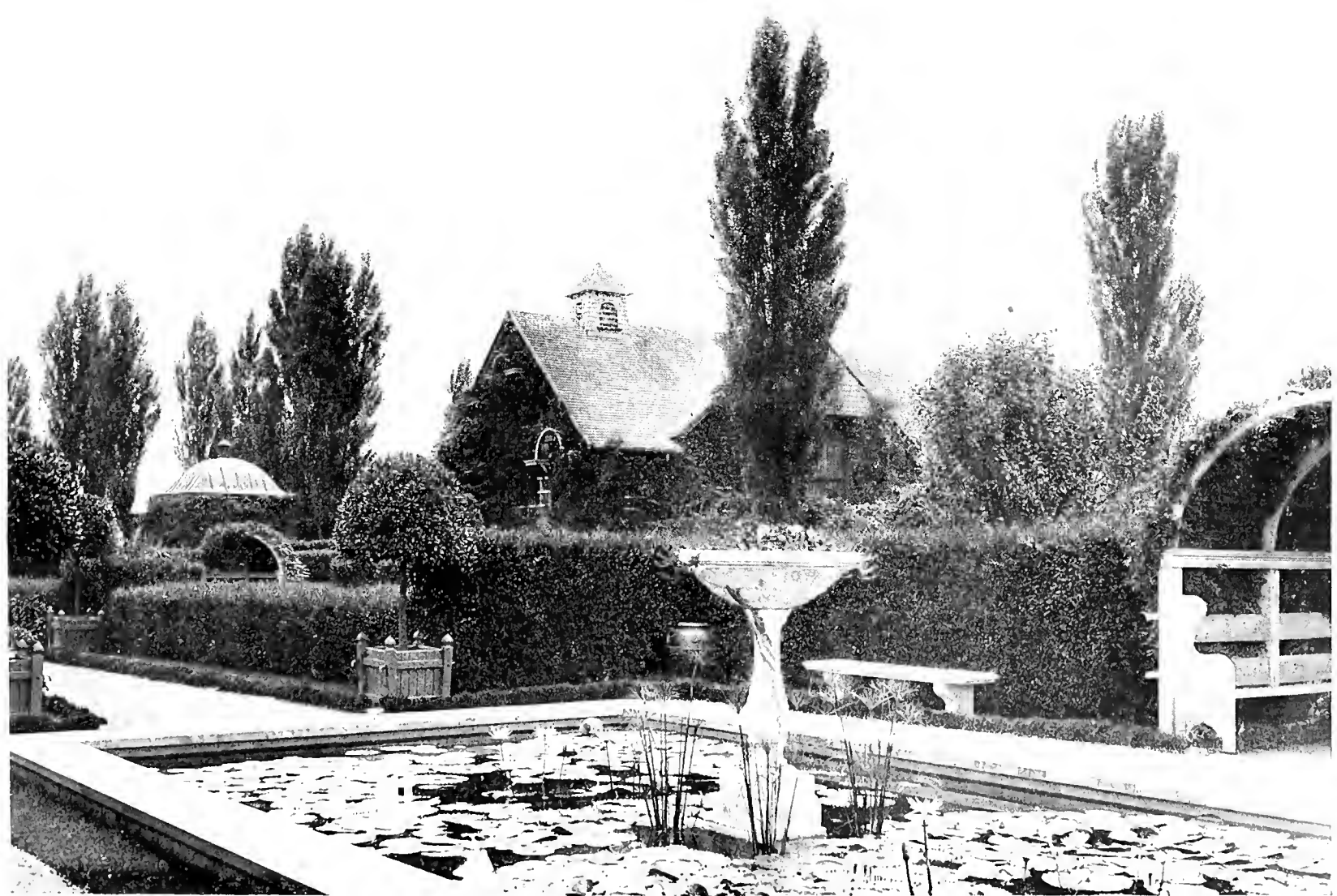
In addition to this principal suite, there are an isolated bedroom and bath-room over the entrance vestibule and hall, and four other family bedrooms arranged in pairs, each suite with its bath-room adjoining, and all overlooking the garden. The servants' bedrooms occupy on this floor the second story of the projecting wing already mentioned. Between the house and the garden, there is the wide terrace referred to, which is paved



THE GARDEN FROM THE TERRACE BEFORE THE HOUSE



THE GARDEN TERRACE



THE POOL AND THE STABLE



THE LIVING-HALL

“Fairacres”

FOOTED
UNION
1914

with brick, and from which the entire garden can be viewed. The interior finish of the house is of as interesting and varied interest as is the exterior.

Passing from the panelled vestibule, one enters the entrance hall, which is paved with Mercer tile laid in mosaic form, and panelled with a heavily molded dark oak wainscot, six feet high, with heavy dark oak overhead ceiling beams. Directly in front is the reception-room, seen through double doors glazed down to the floor. This room is in the “Adams” style, with walls panelled to the ceiling, and painted throughout with a creamy tint, with Wedgwood jasper plaques inserted in the panels of the walls and ceiling. The latter is framed into a series of hexagonal and diamond-shaped plaster panels, heavily molded, each panel being enriched with a Wedgwood plaque, having a sage green background. The whole room has a very distinctive note, and is true to style, with antique furniture in keeping with its setting.

The library is panelled to within three feet of the ceiling, and is filled with bookshelves. At the middle of the longer side is a deep ingle-nook with seats on either side of the fireplace—an ideal place for a long winter’s evening, with a favorite book before the fire. The ceiling of this room is of double thickness, of solid oak beams chamfered, with heavy carved corbels projecting from the walls to support the beams at each end.

To the left of the entrance, is the Hall, with its large Jacobean fireplace—Jacobean being the style of all of the interior of the house except the reception-room. This hall has a clerestory, with

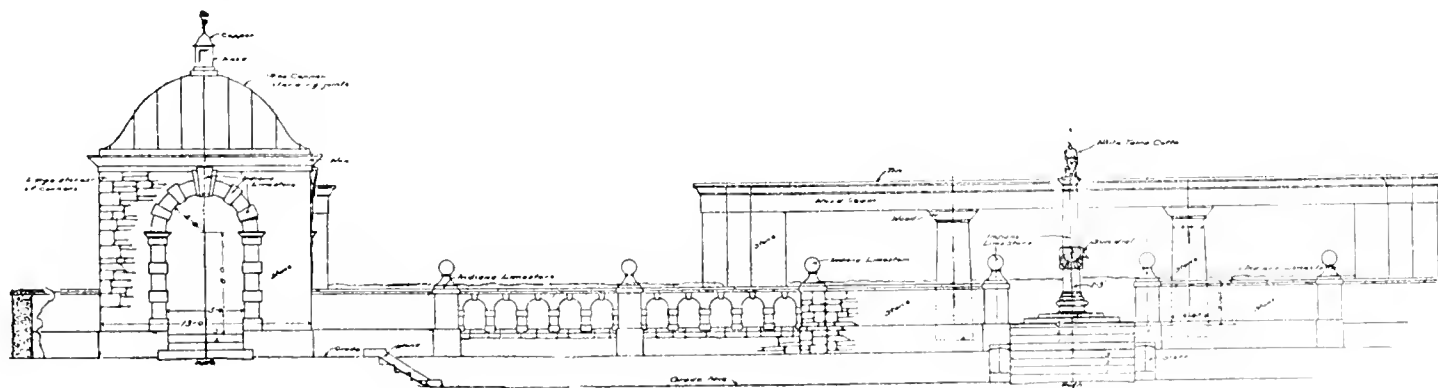


THE KITCHEN ENTRANCE

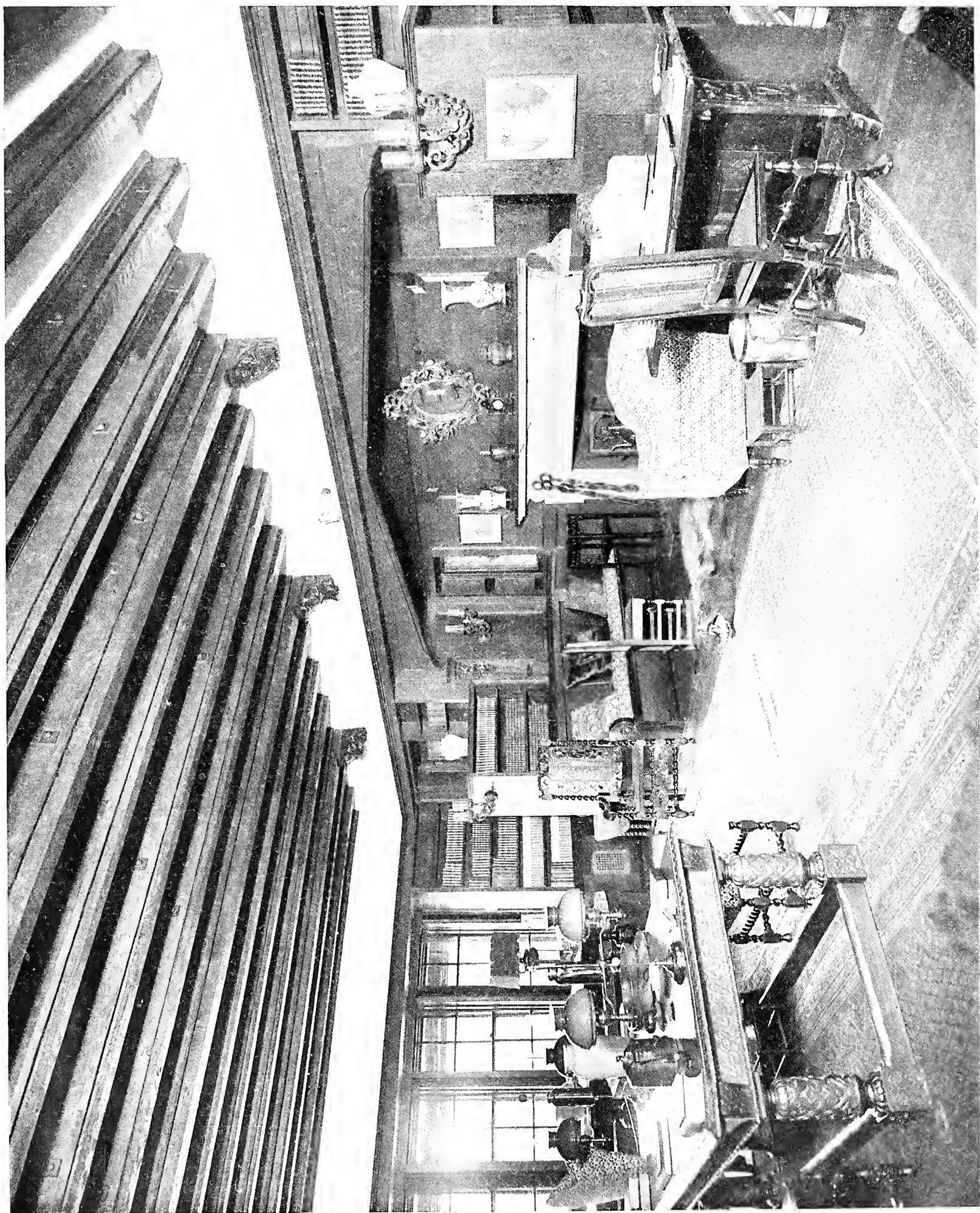
high Indiana limestone mullioned windows, with leaded glass enriched by medallions of painted glass, containing Swiss copies of antique subjects. A gallery, with oak posts and rails, runs across the clerestory at the second floor level.

Under the gallery is the entrance to the breakfast-room, with its mahogany wainscoting, mantel, and domed and ribbed ceiling. From this breakfast-room hall there is also access through double sliding doors into the reception-room.

At the opposite end of the hall an archway enters the stair hall, from which opens the dining-room, twenty-four feet square, with oak wainscoting to the ceiling, having antique paintings, representing the four seasons let into the walls. The ceiling itself is of plaster, heavily coffered, with a central wrought iron light fixture decorated with wrought iron leafage.



An Elevation of the Southeast End of the Garden. The Roman fountain having been substituted for the axial feature at the right



THE LIBRARY

“Fairacres”



THE “ADAMS” RECEPTION-ROOM

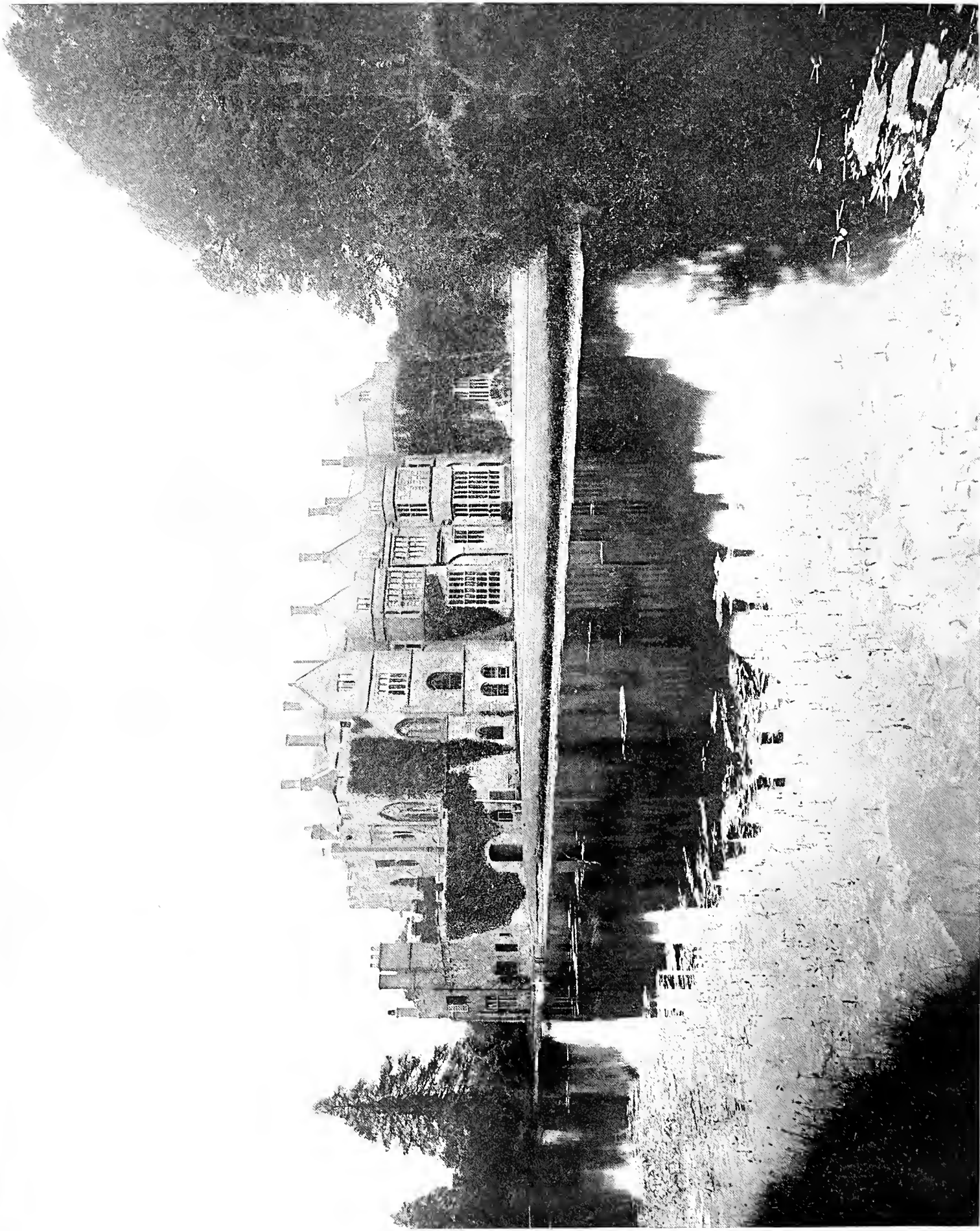
On the second floor, each bedroom is finished in white pine, painted a cream white, and each bedroom has an open fireplace.

This beautiful house illustrates as well as any other that could be selected, the charming effects produced by Mr. Eyre, when working with a sympathetic owner. House and garden are in absolute harmony, and both are permeated with that captivating air of domesticity which this artist has the peculiar faculty of imparting to all of his designs, whether large or small. Mr. Eyre seems so well to succeed in placing the house in exactly the right position upon its site, and in creating a home amid beautiful surroundings.

As the issue of *HOUSE AND GARDEN*, which contains the description of the garden at “Fairacres” is entirely out of print—having been destroyed in the fire which burnt down the establishment of the former publishers of this magazine in 1904—

the following from that description is reprinted for the benefit of our later subscribers.

The garden is the crowning ornament to the place and serves also to tie together into one group such minor buildings as the barn and greenhouses. Enclosed only by low stone walls, its splendor is that of an open plateau without an interruption to its unity or any barrier to a view which may comprehend all at a glance. In this expansiveness lies the appropriateness of the name of “Fairacres.” It is the most formal garden in the vicinity of Philadelphia; and though less monumental, perhaps, than others in that region and elsewhere, it is equal to any in the richness of its design and the effectiveness of its ornamentation and planting. Indeed, this garden might easily rival some of the Old-World work in years to come, when age shall have given “Fairacres” less of a handicap in such a comparison.



BROUGHTON CASTLE FROM THE MOAT



Broughton Castle from the Southwest showing Gardens and Sun-dial

HOUSES WITH A HISTORY

BROUGHTON CASTLE

By P. H. DITCHFIELD, M.A., F.S.A.

ABOUT two miles distant from the old town of Banbury, famous for its cakes, for the mythical fine lady who "rode a white horse" accompanied with the tinkling of many bells, and for much else that need not now be chronicled, stands the noble Broughton Castle. It has passed through many a scene of storm and stress during its life of six centuries; but Time has dealt gently with its strong walls or been defied by them; and guarded by its faithful moat, it still keeps watch over the lands of its lord, and has many memories to recall of the exciting scenes which it has witnessed. Indeed, Broughton Castle has adapted itself to the needs of modern luxury and comfort, and though its walls and guarded gate seem to frown darkly on an intruder, within it is the perfection of a twentieth century nobleman's residence. Its fortunes are bound up with those of its noble owners, the Lords Saye and Sele, whose family name is Fiennes. They have owned the castle since the middle of the fifteenth century. The history of Saye and Sele is the history of England. Hardly a great event happens, but they have a hand in it. We meet them at every turn, and return to them at every crisis. They are descended from the union of two great houses, the de Sayes and the de Fiennes, representatives of whom came over with the Conqueror and fought in the battle of Hastings. The Fiennes came from a French village

of that name near Calais, and ancient records tell of the marriage in 1020 of Eustace, Baron of Fiennes, with Adila, lady of Ardres, daughter of Everard de Furnés, whose son founded Beaulieu Abbey. One of the most famous scions of the family was Ingelram de Fiennes who married Sybil de Tyngrie, a daughter of the illustrious house of the Counts of Boulogne, whose descent is traceable through the Dukes of Ponthieu to Bertha, the daughter of Charlemagne. Count Eustace's hand struck down the ill-fated Harold at the battle of Senlac. You may see his portrait in the Bayeux tapestry, taken in the act of slaying the English king. High honors were bestowed upon him by the Conqueror, besides some rich manors.

We cannot now follow the fortunes of this noble family, which produced many warrior-knights, who wrought many a deed of high emprise and fame on the battlefields of England and in the wars of the Crusades. Moreover they increased the family estates by marrying heiresses; one John de Fiennes wedded Maud, the daughter of Sir John de Monceaux, of Hurstmonceaux, where the ruins of a mighty castle testify to its ancient greatness and magnificence. Another, William, married Joane, the sister of William de Saye, whose son James served bravely under Henry V. in the French wars, and fought at Agincourt. He it was who

House and Garden



BROUGHTON CASTLE FROM THE SOUTHWEST

The Council Chamber where the Civil War was Planned is at the top of the Tower beneath the Double Gable

came to such a cruel death at the hands of Jack Cade's rebels in 1450. A picture at the castle tells the sad story of his savage murder, a story which Shakespeare has told before in his drama of *Henry VI.*, Act IV, Scene 7.

But Broughton Castle in its early days knew other owners. Parts of the present building were erected by the Broughton family, which derived its name from this place. They occupied a position of rank and consequence, and divers members of the family were engaged in the king's service in the thirteenth century. Early in the fourteenth century they began to build their castle, and near it, some fifty yards away from the lily-bespread moat, they reared the beautiful church. A fine canopied tomb and monument of the time of Edward II., a rich and beautiful specimen of Decorated work, is traditionally said to represent the De Broughton who founded the church and castle. Then the castle and lands passed into the hands of the Wykeham family, of which the famous architect-bishop, William of Wykeham, was the most celebrated. He purchased the castle and estates from Sir Thomas

de Broughton in 1377, and then settled the property on Sir Thomas Perrot, who assumed the name of Wykeham, and Margaret his wife, daughter of Agnes, the Bishop's sister. In 1450 Margaret, the heiress of the Wykeham family, was married to William, Lord Saye and Sele, the son of the victim of Jack Cade's rebellion, and thus this famous house passed into the possession of the distinguished family who have held it so long.

The Lords of Saye and Sele have had varied fortunes. This William who acquired Broughton by marriage did not long enjoy its possession. He was an ardent supporter of Edward IV., had twice been captured by the Lancastrians, and had to sacrifice his estate of Knowle in order to obtain a ransom. He had fled with Edward to Flanders and sold thirty manors in order to raise troops for his sovereign, and then—irony of fate—fell in the hour of victory at Barnet when the cause was won on which he had staked his all. He has a fine tomb in the church at Broughton; his helmet and gauntlets hang there and still tell of the fame of the fallen warrior.

Broughton Castle

Royal gratitude did little to restore the fortunes of the family. Two peers in succession refused to take up the title from want of sufficient means. But with the advent of the Stuarts their position improved. James I. paid them a visit at Broughton, and liked his reception so well that in 1618 he brought his queen with him. In 1624 William Fiennes, eighth Baron, was created Lord Viscount Saye and Sele.

Then came the troublous period of the Civil War, in which Broughton and its owners played a conspicuous part. The castle was the cradle of the conspiracy, and William, first Viscount, one of the chief actors in that fatal drama. "Old Subtlety" he was styled by his opponents. He was one of the first to oppose the arbitrary acts of Charles I., and was the friend and ally of John Hampden. Retired country houses of the English malcontents were considered to be the safest places for the grave and dangerous consultations which were carried on at that time; and two places were selected as meeting places of the leaders. These were Fawsley in Northamptonshire, and Broughton Castle. In these secluded houses did Hampden,

Pym, St. John, Lord Saye and Sele and Lord Brooke, and later on the Earls of Bedford, Warwick and Essex, Lord Holland and Nathaniel Fiennes, hold their sittings, which were sometimes attended by other persons of rank and property, who were as deeply involved in the general plan of resistance. Anthony à Wood thus describes the secret meetings at Broughton: "For so it was that several years before the Civil War began, he (Lord Saye and Sele) being looked upon as the godfather of the party, had meetings of them in his house at Broughton, where was a room, and passage thereunto, which his servants were prohibited to come near; and when they were of a compleant number, there would be great noises and talkings heard among them, to the admiration of those that lived in the house, yet could they never discern their lord's companions."

We may presently visit the little consultation chamber, redolent of the memories of these conferences, a small isolated room, with three outer walls and a tower staircase leading up to it.

Soon the royal standard was unfurled. After Edgehill, the king marches on Banbury, where



BROUGHTON CASTLE FROM THE NORTHEAST

House and Garden



DRAWING-ROOM—BROUGHTON CASTLE

was a castle also held by the Lord of Broughton. The garrison was disaffected and the fortress surrendered. Then the royal troops march on Broughton, and lay siege to it. You can still see in the park the remains of the earthworks thrown up by the Royal forces, and where the defenders hung bales of wool over the walls to deaden the impact of the cannon-balls. But all is of no avail. The place is too completely surrounded by hills. It surrenders, and is ruthlessly pillaged. The inhabitants of Banbury learn the stern lessons of war and suffer at the hands of Prince Rupert's troopers.

They complain bitterly, and conclude "But that which touched us most is a warrant, under His Majesty's hand, for the plundering of Lord Saye and Sele his house, demolishing of it, and invites the people to do it, with a grant unto them of all the material of the house." "Old Subtlety" had, however, found his way so far into the hearts of the men of Oxfordshire that no man would touch a stone of the old castle, which remains until the present day to tell the story of those troublous times. Saye and Sele's "Blue Coats" distinguished

themselves in the long struggle, and their leader was not loved by the Cavaliers, who used to sing:

"Farewell Saye and Sele and hey,
Farewell Saye and Sele and ho,
And those sons of Ayman
Shall hang as high as Haman,
With the old Anabaptists they came on,
With a hey trolly lolly ho!"

We need not follow the fortunes of war further, save to note that the Lord of Broughton never agreed to the king's murder, and when the Commonwealth had run its course, was one of the first to bring back Charles II. The castle bears some traces of the change in the political opinions of its owner when "the king enjoyed his own again." The long barrack-room where Cromwell's troopers and the "Blue Coats" of Lord Saye and Sele used to sleep, was christened "Mount Rascal," and on the beautiful angle lobby of the great dining-room the penitential words were placed:

"Quod olim fuit meminisse minime juvat."

Lord Saye and Sele became Lord Privy Seal. You can see his bag of office, with its C. R. upon it,

Broughton Castle



THE HALL—BROUGHTON CASTLE

hanging at Broughton to this day. It is interesting to note that it was this Lord and his friend Lord Brooke, when the fortunes of the "root and branch" men were low, meditated a settlement in New England, and built a little town called Saybrook, in 1635, which is now, I believe, a flourishing place in Connecticut.

Since that troublous time peace has settled on the noble house and its noble owners. When we approach the castle we see that it stands in a small park, and lies in a hollow, surrounded by low wooded hills. Entrance to the castle is gained through a large gatehouse and over a bridge spanning the moat. These were constructed at the beginning of the fifteenth century, when, in 1407, a royal license was granted to the owner to crenulate the castle. To the same period belong the embattled walls to the moat, the embattled rooms of the house containing the kitchen, guard room in the roof and other chambers and the stables.

Recent restoration work conducted with loving and reverent care by the tenants, Lord and Lady Algernon Gordon Lennox, has thrown much light upon the construction of the castle. Lady Alger-

non Lennox has kindly sent me some notes of the discoveries which have been made, and my friend, the present Lord Saye and Sele, has furnished me with some family papers relating to the history of the castle. A considerable portion of the De Broughton's fourteenth century work (1301-1307) remains. The chapel belongs to this period, situated at the northeast angle. The east window is Decorated, with the geometrical tracery which was in use in the beginning of the fourteenth century. Immediately under this window is the original stone altar, supported on three plain corbels, and retaining the five small crosses. This chapel has several windows or peep places looking into it. A witty Bishop of Oxford, when he saw two windows looking down into it from side bedrooms, remarked, "Now I understand why the Psalmist says, 'Let the saints rejoice in their beds!'" Adjoining is a groined priest's room, and leading away to the west is a beautiful groined corridor branching off to a circular staircase. This leads to the "barracks," a long attic where Saye and Sele's "Blue Coats" used to sleep when they were not fighting, and also to the mysterious "Council



THE GARDENS—BROUGHTON CASTLE

Broughton Castle



BEDROOM—BROUGHTON CASTLE

Chamber" where the chiefs of the Rebellion hatched their plans. A great part of the walls in the north and east sides and the groined chambers belong to the same period, early fourteenth century; and the recent restorations show that the main walls of the great hall are of the same date. When the plaster was removed from the walls, a series of doorways of undoubted fourteenth century work was discovered, which seem to have led to the minstrel's gallery. Also the remains of three magnificent windows of the Decorated style, which reach the whole height of the hall, were laid bare. A portion of the beautiful tracery which filled them has been discovered on the south side of the castle. The hall appears to have been "Elizabethanized" in 1554, when the bay windows were thrown out and Tudor windows inserted in place of the earlier ones. This noble hall measures 54 feet by 26 feet. Along the north side of the castle on the first floor runs a fine gallery 90 feet long by 12 feet 3 inches wide, with rooms opening out of it. The latest portion of the house is the dining-room, which has a fine ceiling and splendid chimney-piece. The room is panelled throughout,

and in the corner is an angle lobby or screen, forming the entrance. The original of this quaint and singular adornment is the interior doorway of the ante-chamber of the Hall of the Council of Ten in Venice. It is an elaborate work of beautiful detail, thoroughly Elizabethan in style. A few other houses in England have similar screens, notably at Bradfield and in a few Devonshire seats. The white paint has recently been removed from the oak panelling, and the large window at the north end re-opened, after being blocked for many years. This white paint had a signification, and was used in the houses of enthusiastic loyalists to testify to their zeal for the House of Stuart. The drawing-room has a fine ceiling dated 1559, which has rich pendants. King James's bedroom, the entrance to which is from the gallery, has a large and very handsomely carved Jacobean chimney-piece of stone of unusual design, owing to the peculiar treatment of the figure sculpture. The two grand staircases were also erected in the restoration of 1554. The groined passage leading from the hall to the present dining-room is a fine specimen of English architecture, as the removal of

House and Garden

the plaster which defaced it now shows. The corbels, all different in design, are remarkable for their originality and spirit, notably the carvings representing a man blowing a horn, and a rabbit chewing a pea-pod.

The house is full of memorials of the Civil Wars, old armour, swords, cannon-balls, and dented cuirasses. The walls are adorned with family and historical portraits. The heroes of the Civil War gaze at us from the canvas, Royalists and Parliamentarians alike, now in godly union and concord, Charles I., Prince Rupert, Prince Maurice, William, Viscount Saye and Sele or "Old Subtlety," Oliver Cromwell, John Hampden, Nathaniel Fiennes, Lord Falkland, Pym, John Fiennes, are all there, and perhaps leave their frames on some ghostly evenings, and discuss their fights over again.

In the little church hard by the lords of the castle lie at rest. It is a very beautiful resting place, principally of the Decorated period. Sir Gilbert Scott used to say that the west window of the aisle was the best fourteenth century window he had ever seen anywhere for beauty and fair proportions. The nave is Early English, and the chancel screen is of stone of Decorated style. The roof and clerestory are of fifteenth century date. The tower and spire are very good examples of

Decorated work, beautifully, but simply proportioned. Within there is almost a wilderness of monuments. A splendid canopied monument records the memory of Sir T. Wykeham and Margaret his wife. The De Broughtons all lie there, and many of the Saye and Seles, the lord who fell at Barnet, and "Old Subtlety" and many of his successors.

The gardens of Broughton are an attractive and charming feature of the old castle. They were created by Lady Algernon Lennox, who now resides in the ancestral home of the Lords Saye and Sele, and are a witness to her taste and sense of beauty. Situated between the castle and the moat, the carefully trimmed hedge of box with the quaintly-cut figures of birds, the wealth of old-fashioned flowers, and the sweet formal character of the garden harmonize well with the old grey walls of the castle. An attractive feature of the garden is the large sun-dial with the hours marked in a circle in the midst of the wide spread lawn. May the dial only mark happy hours for the Lord and Lady of Broughton.

Broughton Castle, with its little church, presents many features of special historical interest, and remains to this day a well-nigh perfect specimen of English domestic architecture of the fourteenth century.



HOUSE OF BARTRAM, THE BOTANIST, PHILADELPHIA

Drawn by Jonathan Ring

GERMAN MODEL HOUSES FOR WORKMEN

By WILLIAM MAYNER

American Consulate-General, Berlin

III.—SPINDLERSFELD

THE dyeworks of W. Spindler were founded in October, 1832, and have since become a leading establishment in Berlin. They are located in Coepenick (Spindlersfeld). There have also been erected for the workmen four double houses with twelve to fourteen lodgings each, the rent for a room, bedchamber and kitchen, amounting from \$45 to \$52.50 per annum. Besides this there are many other beneficial institutions for the working men, for instance the bathing-house where a shower-bath can be had for two cents, hot bath for four cents as well as all other medicinal baths, etc. During the summer there are bathing places for men and women free of charge. In the kindergarten children are taken care of by two trained nurses at a charge of fifty pfennigs (twelve cents) per month. The savings of working men and employees are invested at interest of 6 per cent for about \$800, higher amounts 4 to 5 per cent. There are evening schools for the workmen, a

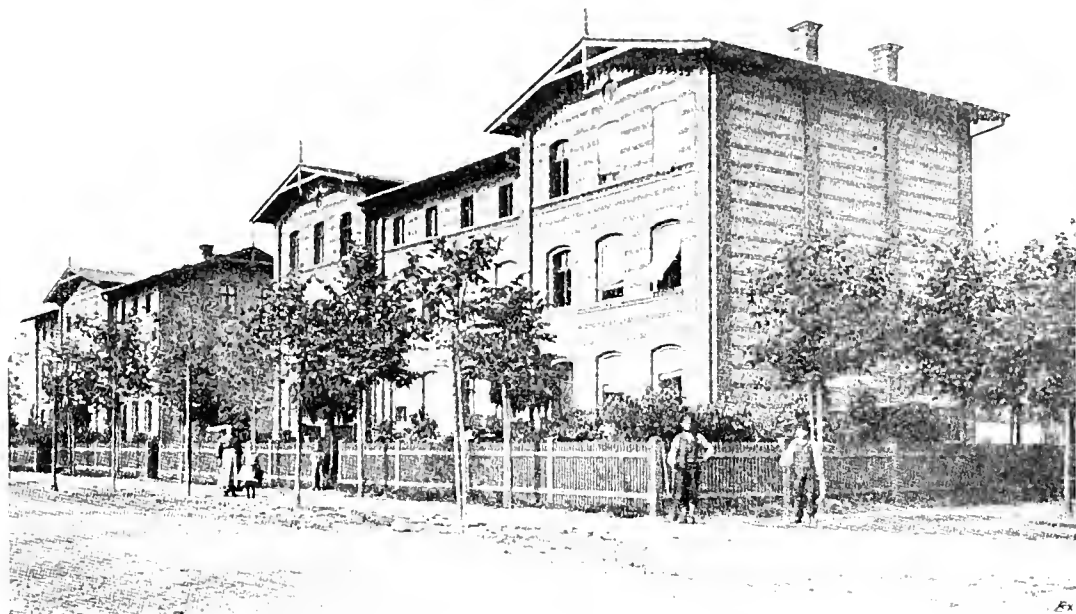
library with about 5000 books, besides a technical library containing 1000 volumes. Near the factory there are about twenty-five acres of park land for the workmen and their families.

There is a sick fund and an old age and accident fund. In the home single workmen can receive a dinner at from six to nine cents.

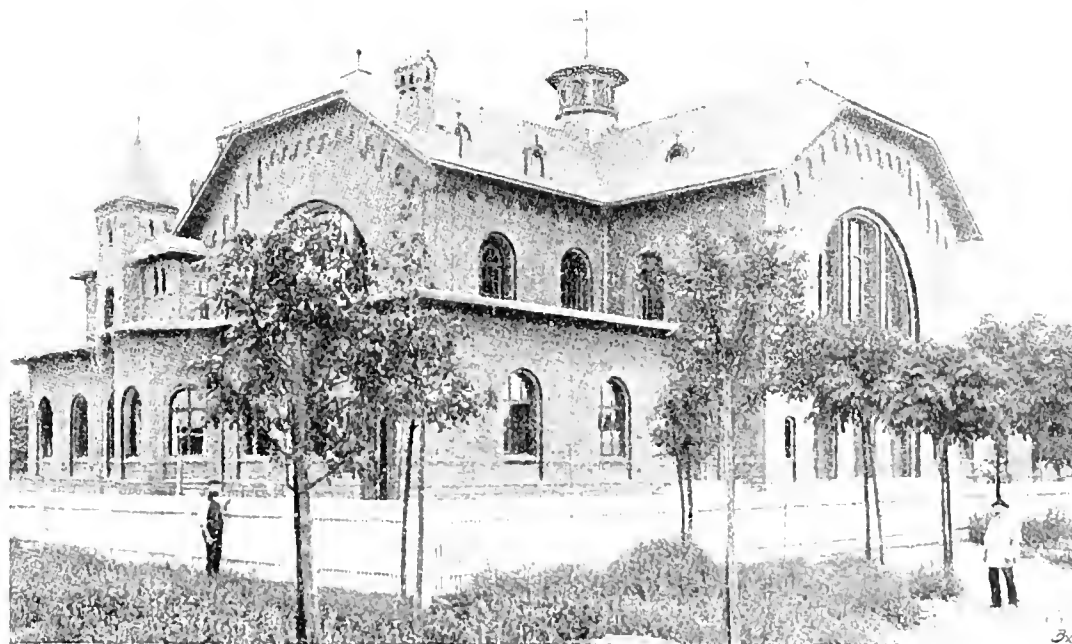
It is significant that up to the end of 1904, two hundred and seventy-five male employees and workmen and thirty-eight females celebrated their twenty-five years jubilee in the employ of the firm, receiving, with an expression of thanks, a donation in money from the head of the firm.

During the winter, entertainments are given at the expense of the firm in the *Erbholungsbaus* on Sundays (twelve theatre performances and six scientific lectures) to which the employees of the firm and their relatives have free admission.

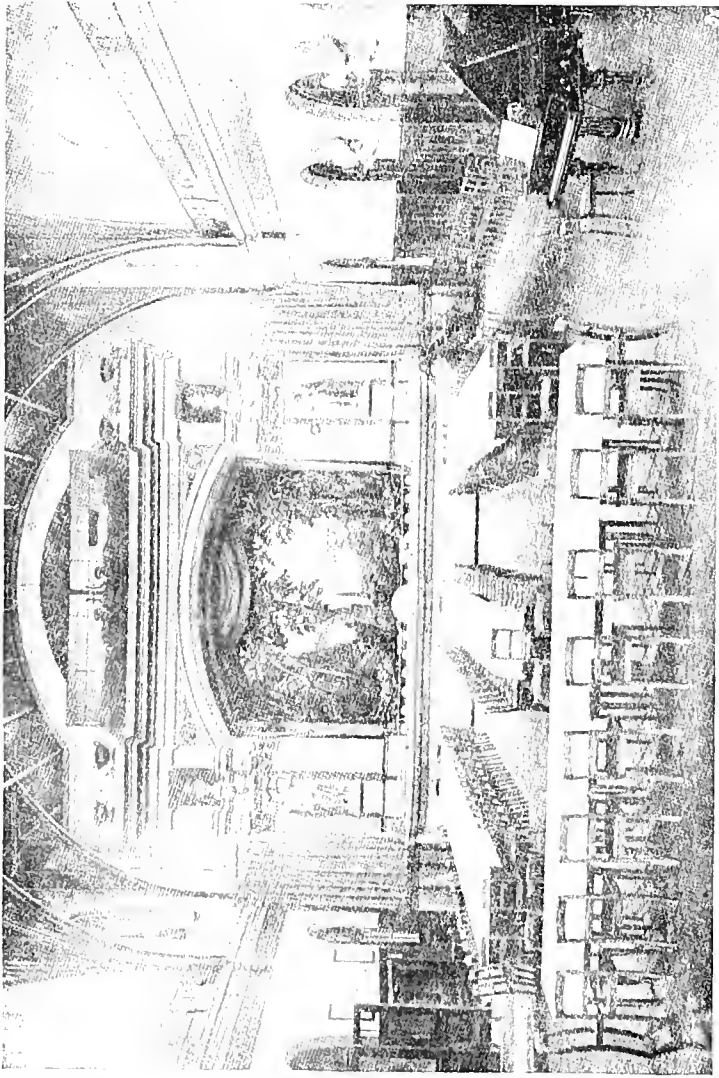
So much has been written in favor of the so-called model workmen's dwellings in Germany, that



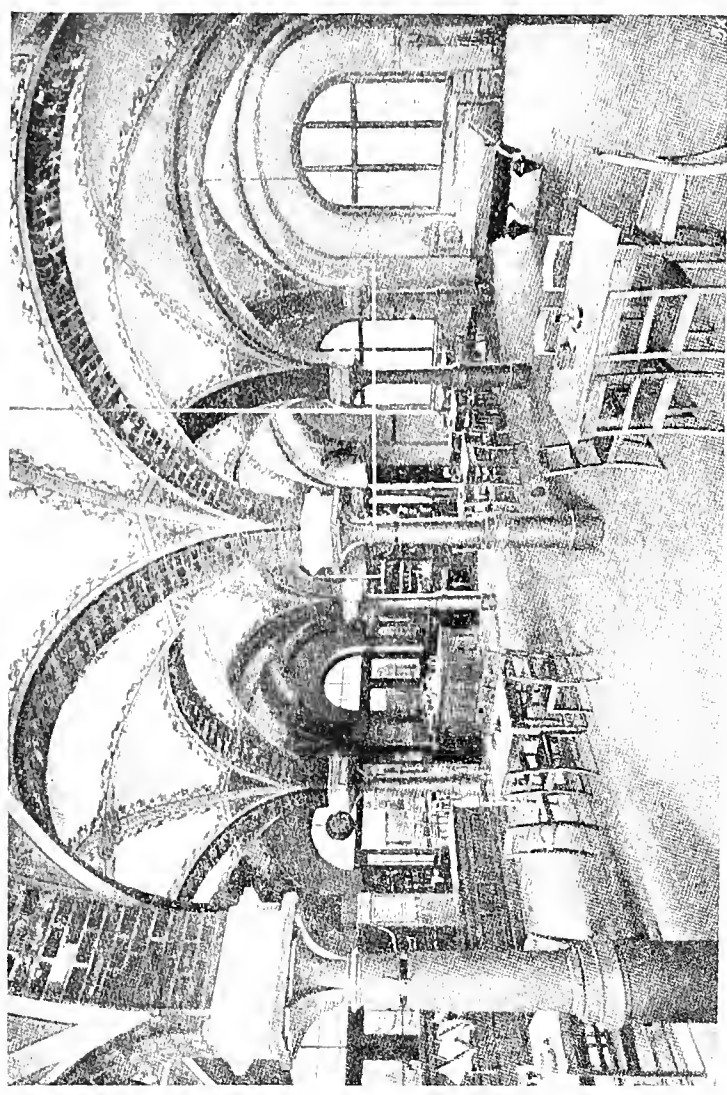
MODEL DWELLINGS FOR WORKMEN—SPINDLERSFELD



RECREATION HOUSE FOR WORKMEN—SPINDLERSFELD



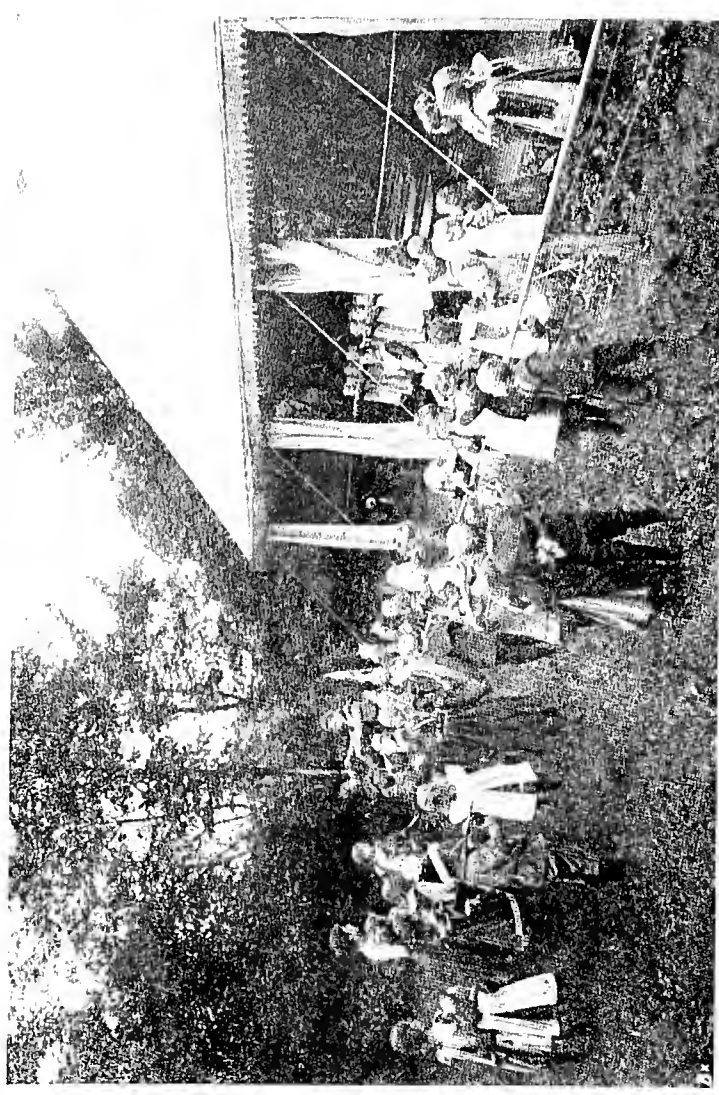
ENTERTAINMENT ROOM IN WORKMEN'S RECREATION HOUSE
SPINDLERSFELD



REFRESHMENT ROOM IN THE WORKMEN'S RECREATION HOUSE
SPINDLERSFELD



COOLING-OFF ROOM OF THE BATHS IN THE MODEL DWELLINGS
SPINDLERSFELD



KINDERGARTEN FOR WORKMEN'S CHILDREN
SPINDLERSFELD

German Model Houses for Workmen

it is only fair to listen to what a competent critic of architecture says on the subject.† Mr. Paul Schultze-Naumburg, after deploring the *anarchy in art*, says: "Why is it that our workmen's houses should look like palaces, our palaces like Swiss cottages, our peasants' (farm) houses like prisons, our prisons like churches, and the churches like railway depots?"

And he continues: "When one hears the words *Arbeiter-Häuser* one involuntarily thinks of sad places, with long streets of monotonous, coarse brick-buildings, with barrack-like windows. Such a workmen's 'colony' is no a bode of enjoyment. Nobody would think of taking a walk through it for the purpose of recreation. A good man feels no contempt for these places and their inhabitants, but only pity for all those individuals whose lot is so sad. And he will yield to the belief that it will only then be possible to present a more agreeable picture to the working people, when the means of the whole human race have so increased that they will suffice even for the lowest. For the present, however, it is their duty to submit to their fate *****

Must this really be?"

Mr. Schultze-Naumburg does not claim to be able to solve the social question, but he says: "This I know, however, that the prison-like appearance of some of our *Arbeiter-Kolonien* is just as little the

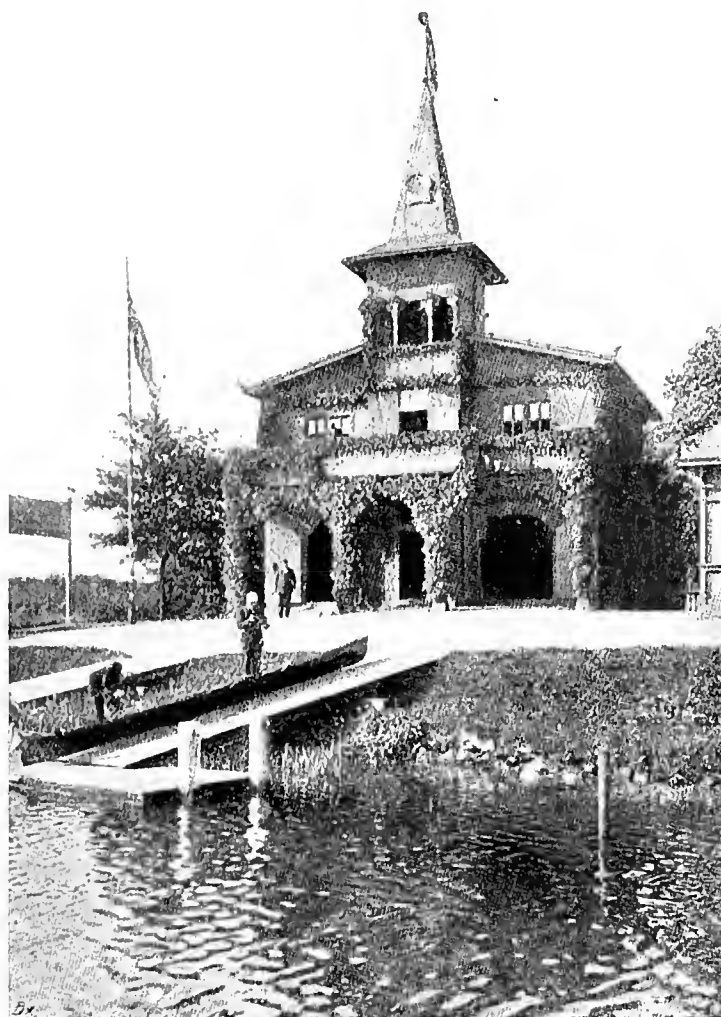
consequence of the small means at disposal as the false display of our cities is a necessary result of the wealth which is there being concentrated."

This writer thinks that so long as the workman lives in the city, it is hardly possible to help him. He then goes on to say: "So long as we continue to create this homicidal-type of great city—so long as we make greater and greater efforts to crowd human beings into cells like those of a bee-hive, between tower-high walls, the lot of the workman must be most wretched in these gigantic stone dens. The lot of the wealthy who *choose* their dwellings amid these heaps of stones and bricks, does not essentially differ, but only varies in degree."

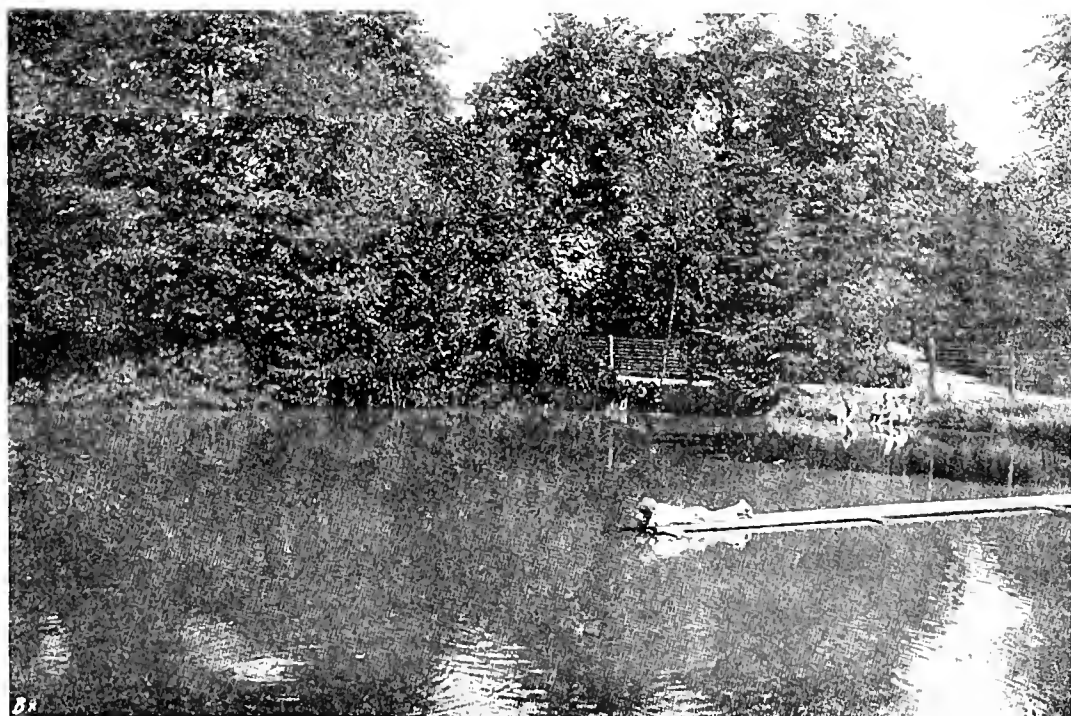
Mr. Schultze-Naumburg is of opinion that the only method is to build cottages out in the open, either singly or in "colonies." Much has been done by the employers and

also by the employed to realize this ideal. The "model" workman's dwelling should not be something radically new in form, but should rather be constructed after the type of the small country house, similar to, but not an exact copy of, the farmhouse.

The task is to construct wholesome and useful rooms; with small gardens to the houses. The German farmhouse is regarded as a satisfactory type naturally with some necessary additions and alterations. The air of cheerfulness and comfort of this type of house will naturally have an



BOATHOUSE OF THE SPINDLERSFELD
ROWING-CLUB



PARK AND LAKE AT SPINDLERSFELD

† Paul Schultze-Naumburg, "Kulturarbeit", Band 3: Dörfer und Kolonien; George D. W. Callway, Kunstwart-Verlag, Munich, Germany.

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effect on the inhabitants. We dare not speak condescendingly of the degradation of the lower classes of the people so long as we permit them to live in houses which seem to bear the stamp of prisons.

The author realizes the host of protests which such a statement will call forth, even from people otherwise of a benevolent disposition. Am I then of the opinion that the workman must be reared in elegant houses, even surrounded with works of art? All that would only be a question of money. Schultze-Naumburg says he knows the whole phraseology by heart and it makes him weary. What he wants to bring about is only a change in the form, and urges that it has nothing to do with art in the sense of luxury. With the same material, be it ever so cheap, he contends that brighter, more cheerful and pleasant dwellings can be constructed. It is an error to suppose that the farmhouse is uncomfortable, unpractical or even unhealthy. On the contrary, the type of the peasant farmhouses all over Germany exhibits

the most comfortable interior, spacious, roomy arrangements, the large rooms being lighted by small but numerous windows placed in the right places. In some of the modern red-brick buildings, it is possible to vegetate but not to *live*. It is the style of architecture that is found fault with. Drainage and water-supply can be installed in both types of dwelling equally well. As far as the appearance of the whole goes, it is quite an art, for instance, to place the right tree in the right spot. *Arbeiter-Kolonien* have to be erected away out of the city, half in the country where the land is still cheap. The farther from the hot city—which seems to singe everything for miles around—the better.

The admirable dwellings constructed by Borsig and by Schwarzkopp for their workmen, have been built in the vicinity of meadows, fields and the stately pine-forests of North Germany. Spindler's workmen's cottages are located on the lovely river Spree. Krupp's latest colonies on picturesque slopes, but this is all only like a drop in the ocean when we consider the lot of the laboring millions.

MEDIAEVAL COOKERY

(Continued from October House and Garden)

UP to the end of the fifteenth century, English people lived much more after the French fashion than they did in the following ages, when the influence of the Normans ceased to be felt, as a comparison of English with French cookery books of the period shows.

French people then, when they lived more in the open air and partook of only two full meals a day, had more substantial fare than now. Both English and French people liked their food very highly spiced and seasoned with strong and piquant herbs, such as would be very distasteful to our modern palates. Besides the spices and herbs still used, both nations then mixed cardamoms, of which they were very fond, saffron, garlic, galingale, sedwale, marjoram, and several species of clary or sage with their food. Galingale was a very popular spice; and has a strong and bitter flavour, something between pepper and ginger. Sedwale or setewale is an East Indian root; it has an aromatic flavour, and was supposed to help digestion, and was excellent preserved in sugar.

Peacocks, cranes, herons, swans, curlews, bitterns, and cormorants were eaten in both countries; the French also ate bustards, and then, as now, many small birds that we despise. Sturgeon, conger, and porpoises were eaten in France as well as in England; but we do not appear to have ventured on dog-fish,

several species of which were popular among the poorer classes in France. Whale is mentioned in several English cookery books; in France it was eaten salted in Lent by the poor of Paris, and with herring and cuttle-fish was called the *Lard de Carême*. It was sold outside the Paris markets by a thousand poor fishmongers who were forbidden to stand under cover of the market, and it formed the Lenten food of forty thousand poor people. A French recipe says this whale was cut in slices and boiled in water and served with peas, which were probably the best part of the dish.

Cuttle-fish seems to have been a dish peculiar to France. It was pickled in some sour sauce to render it more easy to eat and digest, then put in a pan with some salt over the fire, and stirred frequently, then dried on a cloth, sprinkled well with flour, and fried in oil, with or without onions, according to taste.

The similarity of the style of living in the two countries will be seen at a glance by comparing two menus, one taken from a very celebrated and valuable old French cookery book called *Le Ménagier d'Paris* written at the end of the fourteenth century, and the other taken from "Two Fifteenth-Century Cookery Books," before referred to. The English menu is the more elaborate, but it is one used at a royal feast given by the Bishop of Winchester,

Mediaeval Cookery

whereas the French dinner was served at a French nobleman's table.

FRENCH MENU.	THE BISHOP OF WIN- CHESTER'S MENU.
FIRST COURSE.	FIRST COURSE.
<i>Norwegian Patties.</i>	<i>Brewes.</i>
<i>Camelin Broth.</i>	<i>Boiled Chickens.</i>
<i>Beef-marrow Patties.</i>	<i>Pig in Sage.</i>
<i>Purée of Eels.</i>	<i>Shoulder of Mutton.</i>
<i>Boiled Loach with cold sage.</i>	<i>Roast Capon.</i>
<i>Meat and Sea-fish.</i>	<i>Pastelade (pastry).</i>
SECOND COURSE.	SECOND COURSE.
<i>Roast Meat and Fresh Fish.</i>	<i>Venison in broth.</i>
<i>A Kid larded and boiled.</i>	<i>Roast Kid.</i>
<i>Steak or Baked Meat.</i>	<i>Herons.</i>
<i>Patties of Bream.</i>	<i>Peacocks.</i>
<i>Chicken Patties and Pancakes.</i>	<i>Roast Venison.</i>
<i>Eels.</i>	<i>Rabbits.</i>
	<i>Little Loaves.</i>
THIRD COURSE.	THIRD COURSE.
<i>Furmenty and Venison.</i>	<i>Jelly.</i>
<i>Lampreys with hot sauce.</i>	<i>Quails.</i>
<i>Dariols and Fritters.</i>	<i>Samaca (Fritters).</i>
<i>Roast Bream.</i>	<i>Peasecod.</i>
<i>Boiled Meat.</i>	<i>Blanc-de-ris.</i>
<i>Sturgeon and Jelly.</i>	<i>Strawberries.</i>

The above menus have been put into modern English as far as possible, but some of the items require elucidation, and the recipes for some of the dishes are curious if not useful. As a rule English dinners began with the Furmenty and Venison at the beginning of the third course in this French menu. It was evidently a very popular dish in both countries, though it does not figure in the bishop's menu. Furmenty was also eaten with porpoise; in England it was made, as it still is in some countries, of wheat, but in France barley sometimes took the place of wheat. The recipe for Furmenty with Venison, given in "Two Fifteenth-Century Cookery Books," modernised in spelling and slightly altered to make it intelligible, is as follows:

"Take fair wheat and pound it in a mortar, fan away clean the dust, and wash it in fair water, and let it boil till it break; then strain away the water, and cast thereto sweet milk, and set it over the fire, and let it boil till it be thick enough. And cast thereto a good quantity of raw yolks of eggs, and cast thereto saffron, sugar, and salt, and let it boil no more then, but set it on to a few coals, lest it wax cold. And then take fresh venison and water it, seethe (stew) it, and cut it in thin slices and put it in a vessel with fair water, and boil it, and as it boileth blow away

the grease, and serve it forth with the furmenty and a little of the broth, all hot in the dish with the meat."

The first item in the French menu which we have translated, Norwegian Patties, was made with cod and other fish minced, and put into little patties of the size of an old copper coin worth threepence, and fried on a fish day in oil, on a flesh eating day in beef-marrow.

Camelin Broth was a broth made of meat and coloured yellow with *Camelin*, a plant with small yellow flowers, which were sold in a powder for this purpose.

The Beef-marrow Patties are called in the original *bignets de moelle*, *bignets* being an obsolete word meaning a sort of puff made of flour and eggs, on which little balls of beef-marrow were placed. Beef-marrow was a very popular dish both in England and in France; as many as three hundred marrow-bones being ordered for some large banquets.

The Purée of Eels is called in the original a *Soringue*. It was a kind of soup. The eels were skinned, cut up, and fried in oil with onions and parsley, to which were then added pounded ginger, cinnamon, cloves, saffron, and bread beaten up into a purée with water and passed through a strainer. This was all boiled together and flavoured with claret.

The last item in this course is very vague, and evidently depended on circumstances over which neither housekeeper nor cook had control. The best fish and meat that could be got was to be used, so that the French first course would be as substantial as the English one.

The Dariols in the French third course were a kind of cream custard often mentioned in old English cookery books, where, however, they also meant patties filled with meat, herbs, and spices, mixed together, according to some writers; but the author of the "Forme of Cury," the oldest English cookery book, says they were custards baked in a crust. In France Dariols were certainly made of cream or custard, and as they were a sweet and not a savoury dish; they were considered indispensable at a wedding in that country.

Sturgeon in France was boiled in wine and water, and, as the fish absorbed the liquor, more wine without any water was to be added. It was to be eaten hot with the liquor and spices in which it was boiled. In England it was boiled in water, and eaten cold with parsley and vinegar.

The first item in the English menu, called "Brewes," is still known in Sussex; it consists of thin slices of bread soaked in broth, or sometimes in wine, so as to make a sort of purée.

The Pig in Sage was a whole pig, cut up first into quarters, then boiled, allowed to cool, cut up into pieces and laid on some dishes, and a sauce made

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of pounded sage, the yolks of hard-boiled eggs ground to a powder, seasoned with pepper, salt, and ginger and mixed with vinegar, poured over it. The sauce was not to be too thin.

It is uncertain what is meant by "Pastelade"; we suggest it was pastry of some kind. The editor of "Two Fifteenth-Century Cookery Books" thinks it was a pastry or a pounded dish.

The dish called "Samaca" was a kind of fritter made of flour, curds, eggs, cream, and grease. Butter, as we have said, was not much used in those days in cooking; oil on fast days and lard or marrow on flesh days supplying its place.

Peasecod is simply the shells of young peas, "cod" being the old English word for hod or husk or pod; these were probably boiled, and beaten through a colander, as is still done with them in France, where they are served with fried sippets, making a most delicious sort of spinach mixed with cream or butter. Blanc-de-ris must, we think, have been some kind of blanc-mange, probably a mould of ground rice.

Having now compared two menus of dinners on a meat day, we will take two fish dinners, one for a French nobleman, the other for a banquet given by one Lord de Grey, who, Holinshed says, was naperer, that is, he provided the linen, at the coronation of Henry IV.

The French menu was composed about 1393, and Henry IV. came to the throne in 1399.

DINER DE POISSON.	DINNER AT HENRY IV.'s CORONATION.
FIRST COURSE.	FIRST COURSE.
<i>Baked Apples.</i>	<i>Rice Molle.</i>
<i>Figs.</i>	<i>Brewes.</i>
<i>Gamache (a kind of wine).</i>	<i>Baked Herring.</i>
<i>Cress.</i>	<i>Salt Fish.</i>
<i>Pea Soup.</i>	<i>Salt Salmon.</i>
<i>Salt Eels.</i>	<i>Salt Eels.</i>
<i>Herring and Whale.</i>	<i>Fried Whiting.</i>
<i>Perch in White Broth.</i>	<i>Baked Eels.</i>
SECOND COURSE.	SECOND COURSE.
<i>Best Fresh-water Fish.</i>	<i>Cinnamon Soup.</i>
<i>Sea Fish.</i>	<i>Codling.</i>
<i>Eels.</i>	<i>Rock Fish. Roach.</i>
<i>Bourrées with hot sauce.</i>	<i>Chervets.</i>
<i>Tench in Broth.</i>	<i>Flampaynes.</i>
<i>Crabs.</i>	<i>Halibut.</i>
<i>Bream Patties.</i>	<i>Fried Plaice.</i>
<i>Boiled Plaice.</i>	<i>Roast Train. A Sweet.</i>
THIRD COURSE.	THIRD COURSE.
<i>Furmenty and</i>	<i>Jelly. Almond Cream.</i>
<i>Porpoise.</i>	<i>Trout. Sturgeon.</i>
<i>Norwegian Patties.</i>	<i>Porpoise. Whelks.</i>
<i>Roast Mackerel.</i>	<i>Eels and Lampreys, roasted.</i>

Pimpernels.

Pancakes.

Oysters.

Fried Cuttle-fish.

Tench. Perch. Bream.

Mulberry Tartlets.

Leche Lumbard.

Chesemayne.

In the second course the *Bourrées* of the French menu were sometimes made with lampreys. The Pimpernels mentioned were a species of that little plant much used as a savoury herb; probably the mackerel or some other fish were stuffed with it.

The Rice Molle with which the English menu opens is merely a mould of rice, first ground to a powder, then boiled with almond-milk and sugar, and put into a mould and turned out when cold.

Brewes on a fish day was slices of bread soaked in wine, then the recipe says, "put a good quantity of honey to sweeten it, add pepper, cloves, mace, sanders (that is, sandalwood ground to powder), and salt; scald them till the bread is tender, and serve forth."

Chervets were a kind of patty filled with minced meat, or in this case fish would be used. The recipe says, "Take and make a fair paste of flour, water, saffron, and salt, and make round coffins thereof." They used the word "coffin" in the sense of a basket or box, and always called the pastry of patties or tartlets "coffins," which apparently were not intended to be eaten when baked; but in chervets the "coffins" were fried in oil after being filled with minced fish.

Flampaynes were generally made of pork, so it is not easy to see how they got into this menu where no meat was allowed. We think in this case they were a sweet dish, "flame" or "flam" being a kind of custard, and "payn," meaning bread, from the French *pain*.

Roast Train is a very curious dish, but with some slight alterations we can imagine it might be very nice. The recipe given for it in "Two Fifteenth-Century Cookery Books" says, with delightful vagueness as to quantity, "Take dates and figs and cut them the breadth of a penny, take raisins and almonds, and prick them through with a needle into a thread of a man's length, one of one fruit and another of another fruit." This is a very large order—six feet of almonds and six feet of raisins, six feet of figs and six feet of dates. "And then bind the thread with the fruit round a spit, and round the length of the spit, in the form of a hastelet" (that is, a small roast joint), "then take a quart of wine, and ale, and fine flour, and make a batter thereof, and cast thereto ground ginger, sugar, saffron, ground cloves, and salt, and make the batter fully running and not standing, but in the mean that it may cleave."

What a graphic description this is of the right consistency of the batter. "Then roast the train about the fire, on the spit, and cast the batter on the train as it turneth about the fire, so long till the fruit be

Mediaeval Cookery

hid in the batter. As thou casteth the batter thereon, hold a vessel underneath for spilling of the batter, and when it is well roasted it will seem a hastelet; and then take it up from the spit all whole, and cut it in fair pieces of a span length, and serve of it a piece or two in a dish all hot." We have given this recipe almost verbatim, only modernising the spelling, because it is so quaintly worded, and at the same time so well expressed, that one longs to experimentalise in Roast Train.

The dish we have ventured to call Mulberry Tartlets is set down in the menu as "Pynenade in paste," and from the "Forme of Cury" we learn that "pynenade," spelt in various ways according to the fancy of the speller, was so called from the pines of which it was made, and pines meant mulberries. Pynenade was therefore preserved mulberries of some kind, and pynenade in paste probably equivalent to mulberry tart or tartlets.

Leche Lumbard was a favourite dish. A "leche" was a slice or piece of bread or of anything, and Leche Lumbard seems to have allowed the cook plenty of choice, for there are several recipes all quite different; the result, however, appears to have been a sort of sweet cake with a syrup poured over it.

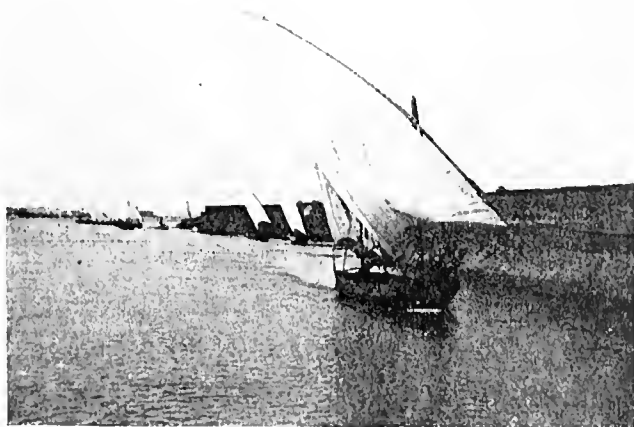
One recipe says, "Take honey and clarify it on the fire till it is hot, then take the hard yolks of eggs and crumble a good quantity of them thereto till it be stiff enough, and then take it up and lay it on a board and powder-pepper it." We think to "powder-pepper" means to dredge with flour. "Then mould it together with your hands till it be so stiff it can be sliced, then slice it; then take wine, ground ginger, cinnamon, and a little clarified honey, strain this

through a strainer, and cast this syrup on the slices when you serve it."

The last dish, Chesemayne, seems to have puzzled the editor, who suggests it meant jasmine, but we think we have solved it, and that it was nothing so poetical as jasmine, but neither more nor less than a sort of Welsh rarebit. "Chese" is clearly cheese, and "mayned bread" or "mayned flour," which we constantly meet with, appears to mean sops or slices or rounds of bread, so we may safely conclude Chesemayne was cheese served on slices of bread, either toasted or melted first.

The courses at most grand dinners in England, in the Middle Ages, concluded with that triumph of the confectioner's art then known as a Subtlety made of jelly, sugar and pastry. The Subtlety at the coronation feast of Henry IV. was very elaborate. It represented Our Lady and the Holy Child in the centre, and on one side of her knelt St. George and on the other St. Denis, the respective patron saints of England and France. They are in the act of presenting a figure of Henry IV. to the Queen. The King holds in his hand a hymn to the Blessed Virgin and the two saints.

The preponderance of patties in these menus is probably due to the fact that fingers then supplied, to a great extent, the place of knives and forks. Spoons were used, but knives were not general till about 1563, and forks were not commonly used in England till 1611. China dishes and plates were only beginning to be known in the reign of Elizabeth; till then wooden plates and wooden spoons were commonly used. In her reign silver or tin was used instead of wood for the spoons, and pewter plates slowly began to replace wooden ones.—*Gentleman's Magazine*.



Grain Boats on the Nile



The Val d'Aran



Church at Vila

THE VAL D'ARAN

BY ALBERT TOUCHARD

ALL foreigners who have traveled in Southern France know the celebrated health resort of Luchon and its vicinity, Lys Valley and Port de Vénasque, that are reckoned amongst the most picturesque scenery of the Pyrenees.

But people hardly know, if they know at all, the neighboring valley of the Garonne, the valley which under the name of "Val d'Aran" stretches through St. Béat, Lès, the frontier of Spain and extends as far as Viella, a curious, little, old city, crouched at the foot of the high mountains of Port de Viella, where carriage roads come to an end and are replaced by narrow mule paths.

This rich valley, with its ever changing scenery, is

but little frequented by tourists, although the road, as far as Viella, is very good and suitable for motoring.

As soon as October begins, the mountains that encircle it offer an unexplored paradise to hunters; after the first fall of snow you can hunt bears, which, after all, are not rare in this part of the Pyrenees. The amateur of old architecture will find here, in almost every village and especially in Viella, ancient churches, bridges and curious oldish houses, which of course, are worth visiting.

Whilst going up the picturesque Val d'Aran, the traveler will feel strongly impressed by the transition from mild, rich and cultivated France, to the wild, forlorn, mediæval solitude of Spanish Aragon.



The Garonne at Lès



Bridge at Viella

GARDEN WORK IN NOVEMBER

BY ERNEST HEMMING

IF the weather permits, no better time can be selected than the present for making permanent improvements in the garden and grounds. Alterations in roadways, fences, grading, draining, pruning and doctoring old trees, cleaning up woodland and such like work should have careful attention. If attended to at this time, when there is apparently little to do, it will make a vast difference in the busy season of next summer.

In connection with the clearing of woodland it should be noticed that many country homes are being built among the trees with the native growth coming almost up to the door. However desirous the owner may be of retaining the natural growth, there is always a certain amount of clearing up to be done and this usually creates places where it is necessary to plant something in keeping with the surroundings. The native rhododendron and mountain laurel are used largely for this purpose, and there is nothing better. They get the conditions they require in such positions; that is, partial shade, moisture with good drainage, and woodland soil or leaf mould.

The accompanying illustration shows a location that a year ago was absolutely without undergrowth—nothing but the naked trunks of trees and a scant herbage. The additional plantings have been so arranged as to give a natural effect, and the reader will agree that the planter has succeeded admirably.

The principal thing to be done in routine work is the mulching or covering over of plants to protect them during the winter. This work is often carried to extremes, entailing much unnecessary labor which is barren of good results. The principal mistake is usually made in the covering of the turf on lawns. It is hard to understand how this practice became so general when it has so many objectionable features with doubtful corresponding beneficial results. It is not at all uncom-

mon to see a lawn that has been a delight all the summer, looking like a farm yard, because it has been covered with half-rotted stable manure. Should the weather be dry and frosty without snow, this covering dries and fills the atmosphere with small particles of straw and offensive dust, which is blown into the dwelling. It is also one of the main sources of introducing objectionable weeds and strangest of all, it does but little good. Grass does not need protection from the cold and any plant food the manure might contain has either evaporated into the atmosphere or been washed away by the rain before the grass can begin to use it.

An application of wood ashes or bone-meal applied in April when the grass is beginning to grow will be found an excellent fertilizer or, what would be better still, mix the ashes or meal with screened soil and spread them evenly over the lawn. Then rake and roll.

When the snow lies deep on the ground the rabbits and field-mice get hungry and very often girdle young or newly planted trees by chewing the bark at the surface of the ground or snow. When there is danger from this source the trees should receive a coat of paint from the ground eighteen inches up the stem, a mixture of white lead and boiled linseed oil being used.

Winter is an excellent time to thoroughly clean the specimen evergreen trees on the lawn. If a good sized spruce, an abor-vitæ or Retinospora be examined, it will be found that all the green portion of the tree is on the end of the branches, while the inner portion of the tree towards the trunk is filled with dead twigs and rubbish which harbors all kinds of insects. This should be thoroughly cleaned out. It will be found rather a long job but it pays to do it well. After the interior of the trees has been cleaned out, give them a heavy dressing of cow manure, extending out from the



RHODODENDRONS USED AS UNDERGROWTH

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trunk as far as the branches. Large evergreens are usually overlooked as regards feeding. This is a mistake because when the ground becomes impoverished they lose their lower branches and quickly deteriorate.

Nothing adds so much beauty to the grounds as a few choice well-grown evergreens, especially in winter. Unfortunately, very few of the broad leaved kinds will stand the American sun. The rhododendrons are not always to be relied upon except when well situated. Philadelphia is the extreme northern limit of the *Magnolia grandiflora*. The English and Portuguese laurels are failures here so that we have to be contented with the spruce, pine, cedar and abor-vitæ types.

The possibilities for winter effects that may be produced with the bark of trees and shrubs is often overlooked. The silvery white bark of the paper birch is well known, then there is the red twigged dogwood, yellow twigged willows, golden barked

ash, flame colored willows, golden weeping willow, *Euonymus alatus* with its curiously winged corky bark and a number of others that would show up finely against a background of hemlock or other evergreens and make a very pretty effect that would be much appreciated from the window during the winter, when the outlook is often so very dreary.

This month the chrysanthemum is queen. It is hard to conceive what we should do without them. They come at a time when very few other flowers are to be had, and as they are so easily grown they are within reach of everyone with a garden and the will to try and grow them. It is hardly credible to the average visitor to the chrysanthemum shows that the huge specimen plants with one hundred or more flowers on them are grown from a single cutting in the one season, yet such is the case. While such results can hardly be expected unless special facilities and expert care are given, there is no class of plants that give such uniformly

good results, so that plans should be laid for a good supply next year. After the plants have done blooming, cut off the stems and set the pots in a frame or cool greenhouse, safe from the frost. The young shoots that come from the roots and around the stem will be wanted for cuttings in the spring, after that they may be thrown away.

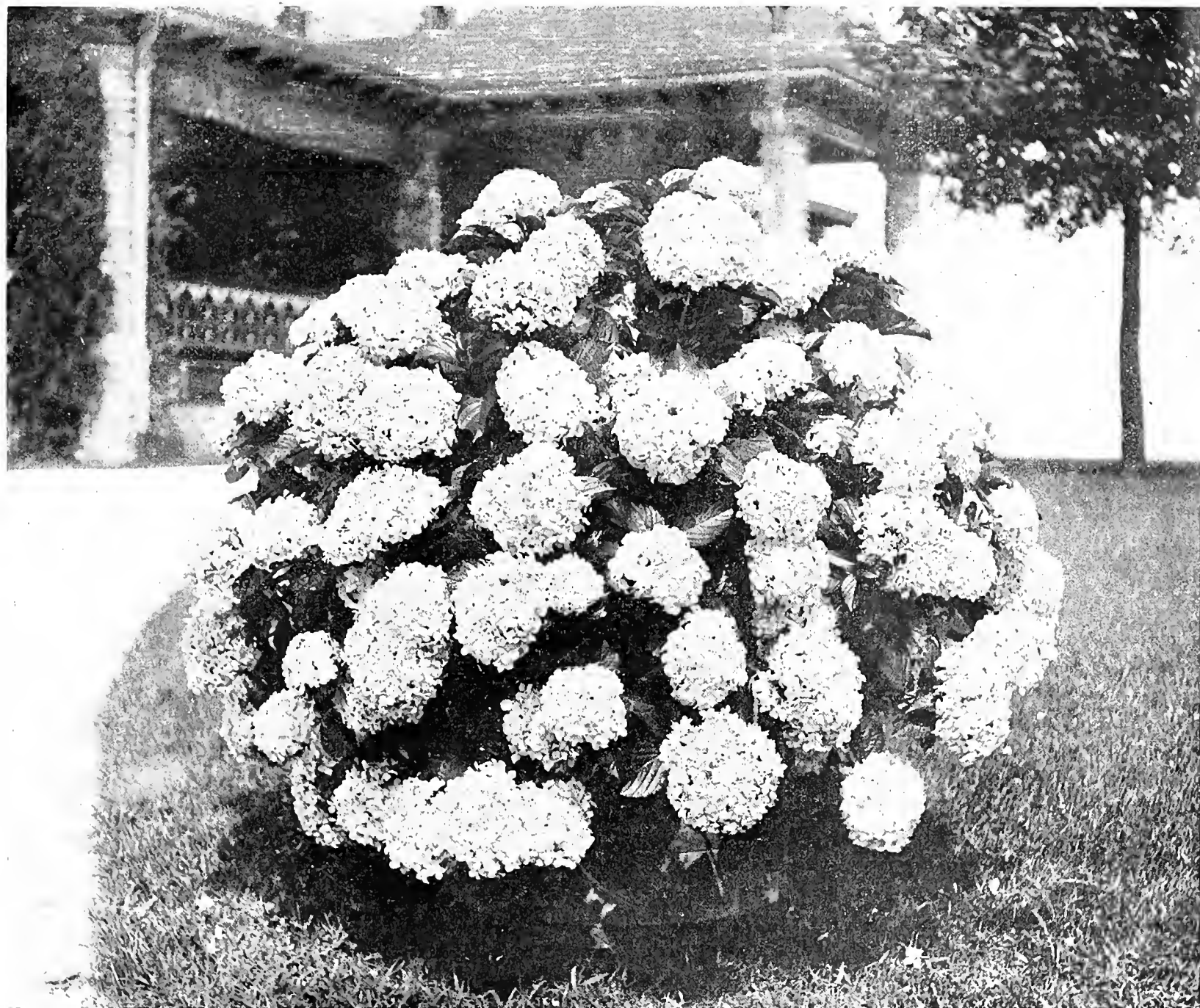


CRAPE MYRTLE IN TUB

WELL grown plants in tubs or vases have great decorative qualities. There are certain positions around the house, on the terrace or veranda, in fact anywhere where the artificial lines of the roads or masonry are in evidence, such plants can hardly be dispensed with. The list of plants suitable for growing in this manner is not a very extended one. The bay tree *Laurus nobilis* heads the list. These are imported in large numbers every year from Holland to supply the demand, and may be had in almost any size or shape, standards and pyramids being the most popular forms. Box bushes are also very good but do not reach such large proportions, the pyramid form being the most suitable for this plant. Various other kinds of evergreens are occasionally met with but none are quite so adaptable for the purpose as the two above mentioned. The California privet *Ligustrum ovalifolium* can be

Plants in
Tubs

Plants in Tubs



HYDRANGEA IN TUB

trained and clipped to almost any shape, and if given the same care and attention usually bestowed on the bay tree makes a desirable subject for tub culture.

Among flowering plants none are quite the equal of the subjects of our illustrations, the crape myrtle, *Lagerstramia Indica*, and *Hydrangea hortensis*.

In addition to these, oleanders, orange trees, rubber plants, palms, and cycas about complete the list.

None of the above mentioned plants can be considered hardy enough to stand out doors when growing in tubs north of the latitude of Washington, D. C. Even the box and privet, although quite hardy when planted in the ground, would be liable to injury in the winter when growing in tubs in an exposed position. The bay tree will stand a few degrees of frost but should not be subjected to a temperature much below 32 degrees Fahrenheit.

Under these conditions the winter accommodation and care of tubbed plants limit their use and no doubt accounts for their not being more generally used. In some large establishments a specially constructed house is built for their accommodation where an ideal temperature of from 45° to 50° can be maintained.

When such quarters are lacking an enclosed porch, a light well-ventilated cellar, or even an outhouse will often be found suitable. In such places the winter care is not very exacting, the essentials being to look at them once or twice a week to see that they do not become too dry. Very little water will be needed, however, as the function of the plants are practically suspended. Rubber plants and palms would be benefited by a little more heat and moisture than is advisable for the others. The crape myrtle and hydrangea being deciduous would stand the poorest winter quarters, they may be wintered in

some sheltered corner if well covered with straw, leaves or some such material.

The summer care of tubbed plants is more exacting, their roots being confined in such a small

space, they depend entirely upon the gardener for water and food. The latter should be given to them at regular intervals in the shape of liquid manure, but this constant attention is usually amply repaid.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—V.

BY FREDERICK W. KELSEY*

(Continued from the September Number of House and Garden)

A FULL record of all that has occurred in connection with the parkways for the Essex County parks would fill volumes. The correspondence, the official communications, the public conferences, the private confabs, the petitions and the litigation for the parkways, the protests against destroying them, the resolutions of various civic associations, the public hearings, the mass-meetings, the action of special committees—would each, if given complete, require a chapter or a volume. A chapter, too, might well be devoted to the different phases of the situation during the various changes in this interesting question.

How, on the announcement of the parkway plans by the Park Commission in November, 1896, the traction company began at once to scheme after the manner of public utility corporations for the defeat of those plans, and to be the first to obtain possession of one or both of the principal avenues that were designated for parkways. How, as this contest went on, with the people and, at the outset, the Park Commission on the one side, and the allied powerful corporate and political forces working through the "organization" machine as dictated by the party boss, on the other side, the proceedings in the county and local governing boards, in dealing with the question, were for years a continuous performance of the play of battledore and shuttlecock.

How shrewd attorneys and the interested politicians, working for the corporations, continued the policy of creating realistic phantoms and legal hobgoblins for the purpose of befogging the public mind and confusing honest officials, in order that the result of preventing the parkways and securing the franchises might obtain. How the effort was made to use both the press, and even forged postal card ballots to accomplish these ends. How such representative organizations as the New England Society, the Woman's Club, the Road Horse Association, and other civic and good government associations joined the parkway forces and entered into the fray, where they remained to the finish.

A volume might also be written on the action of certain officials and the majority members in

the Board of Freeholders, and of the municipal authorities in East Orange and Orange, who for years were seemingly so anxious to serve "The organization" (alias, in this instance, the corporations), that their official acts resembled those of toy officials and toy boards, where each in time of emergency, sprang to rescue the situation for their superiors, and against the parkways and their constituents, as moves a jumping-jack when the strings are pulled by the man in power behind the scenes.

A chapter might also be of interest accurately describing the shifting of position of some of these officials; first upon the one side, and then upon the other of the same identical question, when their opinions and services were needed to comply with the needs and exigencies of the corporations as from time to time these requirements developed.

Topics of General Interest. Much might also be written of the changed attitude of the Park Commission, clothed as it was, and is, by its charter, with all authority and full power, from its original position of active interest toward securing the two principal parkways for a time after their announcement in November, 1896, to a somnambulistic condition of non-activity and seeming impotence, and an apparent indifference as to what became of its own plans, and as to whether the board should secure the parkways as it had planned, and had repeatedly promised the public, or should give them over, through the assistance later of the commission's own counsel, to the corporations for private uses.

Then, too, an extended account of the evolution of the parkway question into the agitation for limited franchises, which has since become such a live State issue, would fill much space: How the persistent determination of the traction companies' managers to defeat the parkway plans, and, regardless of consequences, secure the long-sought franchises, led to an investigation as to the reasons why the men responsible, who were accredited with having some public spirit in other matters, were on this subject deaf and blind to all appeals; how, when the indisputable facts were ascertained and recognized by the public as to "the millions"

*Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

The First County Park System in America—V

literally "in" such franchises, there was at once a response and popular uprising that has already found expression in the platforms of both the leading political parties—an uprising followed, as since, by the widespread popular demand for improved utility franchise conditions by the people: And how the majority of the Legislature of 1905, under the direction of the "corporation leader" of the House, juggled with this franchise legislation.

These might all be topics worthy of full description, and perhaps of interest, to the readers of this history of the parks. Space, however, does not permit. Nor is it intended that this history of the Essex County parks will do more than give a consistent, continuous, and truthful account of the more important facts, which record shall mirror the events of the past as they have occurred, and

east and the mountain parkway and parks on the crest of the first mountain, constitute a compact, and, to that extent, complete "park system" in the heart of the county, readily and directly reached from any of the four sides of the elongated square of parks and parkways that would be thus formed.

For a Park and Parkway System. What the commission of 1894 did, however, intend should materialize, and be put into practical form at the earliest possible date, was the plan for the parks and the parkways, as outlined—"a system of parks in its entirety," as promised in the commission's formal report in 1895, already referred to. It was for this purpose that the liberal charter for the second commission was prepared; and had all the members of the first commission in 1895 been reappointed on that board, and the personnel



CRYSTAL LAKE—EAGLE ROCK PARK

possibly throw some light on the situation of park affairs that may be helpful in the solution of this great problem for the present or for the future.

The general plan for the parkways, as agreed upon by the first Park Commission in 1894-5, was outlined with three distinct and objective points in view:

First—Convenience and accessibility to the great majority of the people of the county.

Second—Economy in the use of Park and Central Avenues, inasmuch as these were the two parallel and broad avenues, between the proposed larger parks, well adapted for parkway purposes, and already laid out and constructed at county expense; and

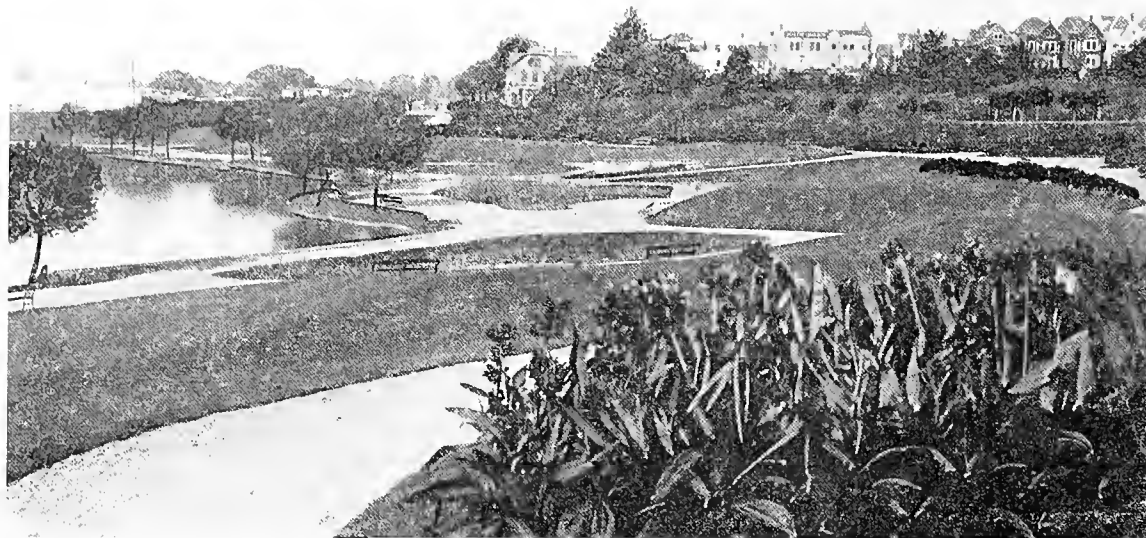
Third—Availability. As these parkways, with Park Avenue on the north and Central Avenue on the south of the populous portions of the county between the Passaic River and the Orange Mountain would, with the Branch Brook Park on the

and policy of the commission remained unchanged, I have now no more doubt that these plans would have been carried out and promises fulfilled, than I have of any future event which is considered a certainty, yet not having transpired.

On October 19 Commissioner Meeker introduced the resolution which the parkway-avenue controversy has since made historic. All the commissioners not being present, the resolution was entered upon the minutes for future action. On November 12 following, at a meeting held at Commissioner Murphy's residence, the resolution was seconded by Mr. Shepard, and was then, by unanimous vote, passed. It was as follows:

"Whereas, It appears to the Park Commission to be desirable that the avenues hereinafter named should be under the control of the commission as part of the system of parks and parkways.

"Resolved, That the counsel be directed to



BRANCH BROOK PARK

obtain, if possible, from the Board of Chosen Freeholders of the county of Essex a transfer of the care, custody and control of the avenues as hereinafter designated, to the Essex County Park Commission; as also from the other municipal corporations in the county a transfer of the same, so far as may be necessary, under the statute.

Corporation Control. At this time the parkway question, as applied to Park and Central Avenues, had been well considered. The necessity of using both avenues for parkways, if any creditable park system should be established, was recognized and so stated by each of the commissioners. The action was taken after mature deliberation; and, as already indicated, was in entire accord with the recommendations of all the park experts and the recorded action of the first commission on that subject. Nor was there any reason to then doubt what the attitude of the traction company's managers would be. The matter had been under public discussion for some time. Petitions from Orange and East Orange to the Park Board, as already quoted, had favored early action to secure these parkways.

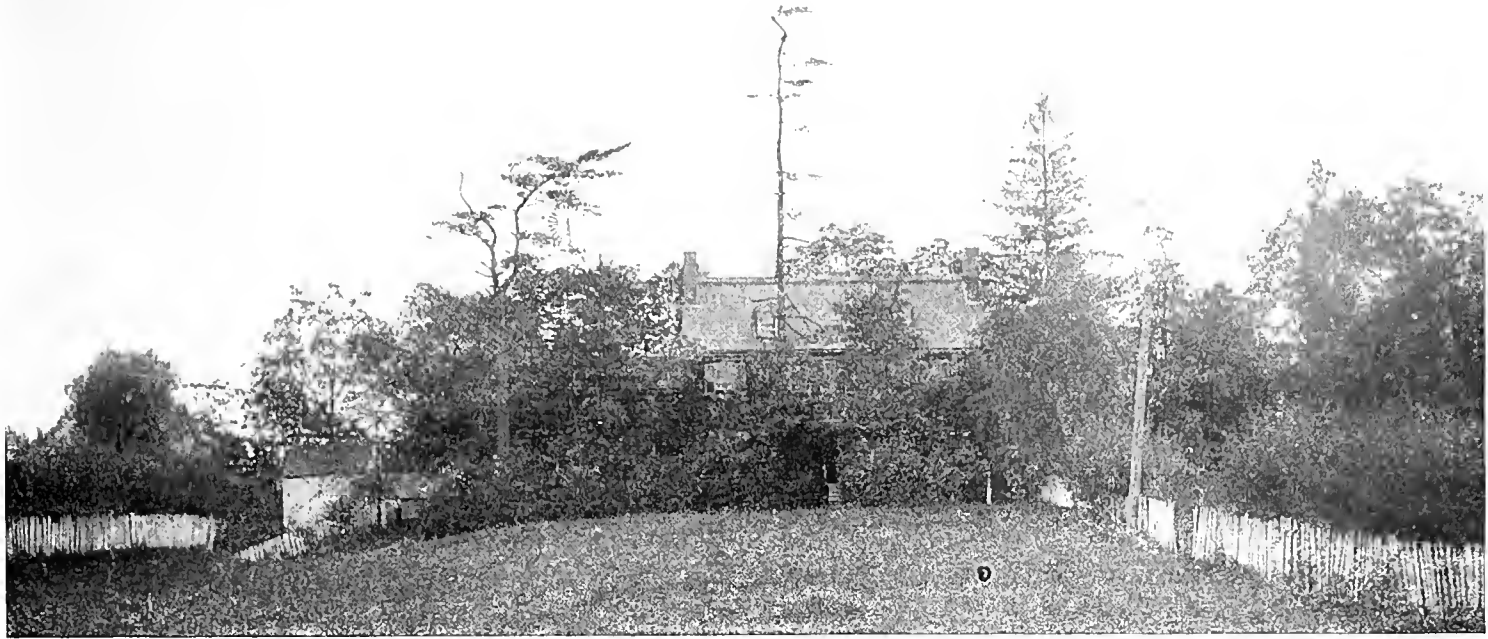
The trolley management had laid lines to counteract any such result. James B. Dill had been employed. The influences were actively at work. Within thirty days after the introduction in the Park Board of the parkway resolution as above, viz., November 9, 1896, application was made to the East Orange Township Committee by the Consolidated Traction Company for a railway franchise on Central Avenue. This was the picket gun of a battle that was raged with unceasing vigor and aggressiveness for eight years. The

firing became general and soon extended all along the line. Both sides were in a measure prepared. The Park Commission had the law and public opinion in its favor. The traction company, grown greedy and arrogant from former franchise spoil, had the power of concentrated wealth, and the party machine, with the resource and influence of a domineering party boss to do its bidding. For years the corporate interest, then demanding the sacrifice of the parkway for the coveted franchise, had had full sway. The old Essex County

Road Board, before it was abolished years previous by a reform Republican Legislature, was their willing tool. The succeeding Board of Freeholders, in control of the county roads, although riding into power on the popular wave which in 1893 and 1894 engulfed the race-track, coal-combine, corporation-ridden State-and-County-Democracy was equally subservient. From those unsavory legislative days of 1890, '92, '93, the street railway companies had readily passed their own bills, both at Trenton and in Essex County, as they desired, and in their own way. The law permitting a traction company to practically pre-empt a street or avenue by merely filing a map and certificate of intention with the Secretary of State, and the payment of a small fee, had, prior to 1896, been availed of, and both Park and Central Avenues were "on the map" of the traction company's routes as prescribed.

The Storrs bill of 1894 was intended to curb this hydra-headed giant of financial and political power by requiring the filing of consents of the owners of a majority of the street frontage before any road could be constructed under this "pre-emption law."

As introduced, the bill exempted all non-taxable property from consideration in the matter of these consents. But, under this clause, the Cemetery of the Holy Sepulchre property, with its 966 feet of frontage in East Orange, would have prevented the company from procuring the necessary "consents" for appropriating Central Avenue there, so the "reform" Legislature followed the example of its predecessors by amending the bill and striking out the objectionable clause as the corporations desired.



The House from the Lane

A RESIDENCE OF JOSEPH BONAPARTE'S

BY EDWIN BATEMAN MORRIS

AT the very southern end of Trenton, New Jersey, where the higher ground of the city suddenly falls away to the meadows beyond, there is a most curious promontory, locally known as Bow Hill, which juts out into the marsh-lands like a huge horseshoe. Right in the middle of this plump peninsula is a veteran house which is a specimen of very diverting Colonial architecture, whose chief claim to public attention has been not so much on that account as by reason of having been for some time the residence of that ubiquitous Frenchman, Joseph Bonaparte, King of Spain, King of Naples, member of the Legion of Honor, Count de Survilliers, and numerous other things rather too ornamental and florid for New Jersey. The house was built in 1785 out of bricks brought, as was the necessary custom in those days, from England and with sand

(and this is an illustration of the fact that coals are sometimes carried to Newcastle) from Pennsylvania. Bonaparte, who did not occupy the house until more than thirty years after it was built, kept it up then for the comfort and convenience of a certain

Annette Savage, a pretty shop-girl, with whom he fell in love while in Philadelphia. He and Annette lived there for a long while and left many marks of their occupancy. One cannot help feeling the romance of the house on going up the winding stair and seeing scratched on one of the little square window-panes, "Oh good night." Bonaparte was not an exemplary person, and the romance was by no means glorious; but it is interesting to see the writing on the window-panes that Annette wrote with her ring—for there is more—in one place, "God is love," in another, "Trust in the Lord," scrawled up-hill



THE BOX HEDGE AND THE FRONT DOOR

House and Garden



THE KITCHEN WING

across the glass. It is interesting to speculate on the occasion of these things—which was perhaps something very commonplace after all. Doubtless, they were phrases she had learned to write in the autograph albums of her nieces and second cousins, whose minds must have been filled with good and upright thoughts. In the southwest corner of the house is the room which Bonaparte occupied, and in the northwest is Annette Savage's (an instance of selfishness, perhaps, when one realizes the difference of two such exposures, at a time when a complete hot air system with a thermostat was a thing unknown). Between the two rooms a little door, never intended in the original plan, was cut by the King of Spain for his convenience. The door is still there.

If the house was attractive eighty years ago (and it must have been, or Joseph Bonaparte would not have lived there) it is doubly so now. When one crosses the Delaware and Raritan Canal about two miles south of the heart of Trenton and walks out by St. John's cemetery, he sees off to the right among a clump of magnificent pine trees the two chimneys of an old brick house. It is half a mile away when it first peeps through the trees, for the country is very level and there are but few houses round about. And presently one comes to a long grass-grown

road that leads straight to the house. It is a fascinating walk, with all the pine trees in front—one of which is especially distinguished, with little furry patches of leaves here and there on its gaunt limbs. The proportions of the house are splendid, and the evenly spaced windows and solid, sturdy chimneys, placed comfortably at either end of the ridge, make the building very restful and charming to look at. The drive is fully half a mile long, yet it hardly seems long enough for one to appreciate the quiet simplicity of the house and the almost

pompous stateliness of the pines. And when one enters the gateway and walks along the brick path between two rows of boxwood hedge to the entrance doorway, he is struck with the perfect simplicity of the house. Could anything be more attractive than the windows with their little panes? They all have what is known as "plank front" frames—that is, the window-boxes are not set back from the face



THE STAIRWAY

A Residence of Joseph Bonaparte's

of the wall and concealed by the brick-work, but are flush with it—a trick common in the buildings of the Colonial period, having for its object to push the frame out as far as possible in order to give room for a broad sill on the inside. The cornice is very Colonial in spirit with a pattern executed on it by means of little auger holes bored into it.

The lawn is covered with flowers and shrubs in the most attractive and luxurious profusion—some of them plants that are very rarely seen in modern gardens. The flowers and bushes are for the most part of a much more modern origin than the house (for some photographs taken of the house in somewhat recent times show the house quite bare as compared with the present profusion), except the daffodils, which are said to be descendants of the original daffodils planted by Miss Savage. The box hedge by the front path is very valuable and charming, and the weeping willow tree



THE ENTRANCE TO THE HOUSE

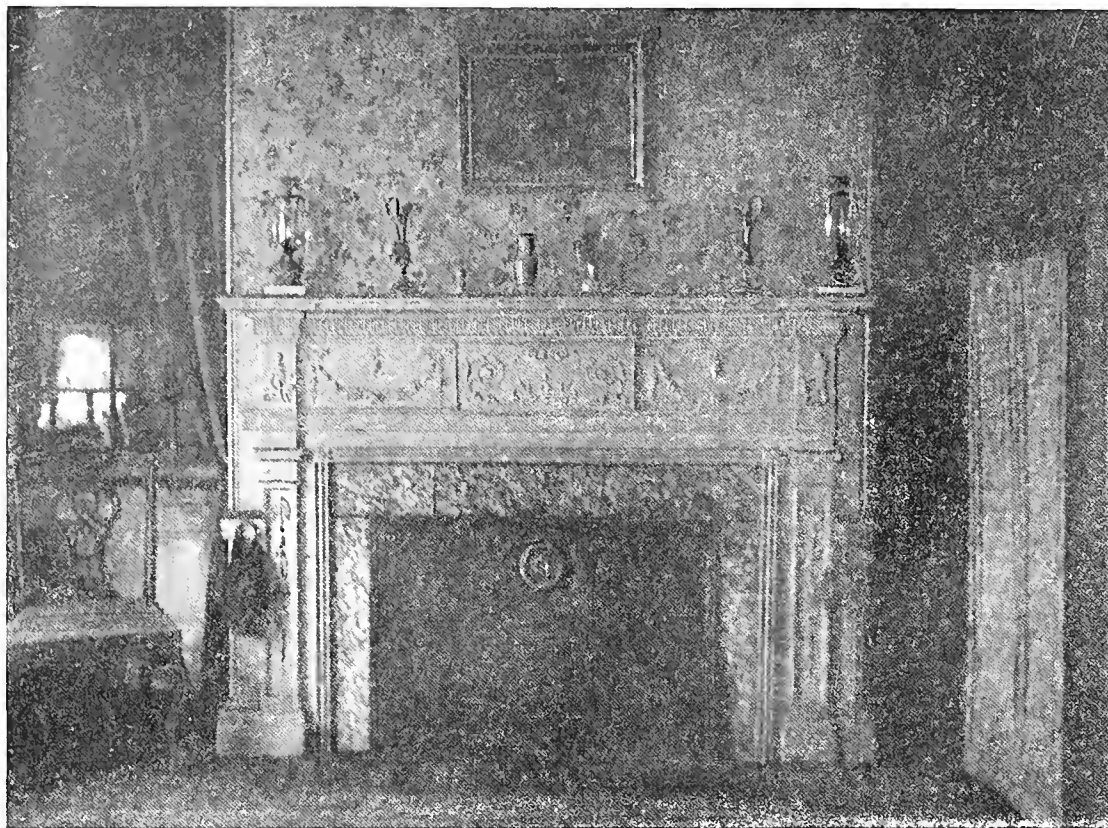
by the corner of the house is a treasure. Bow Hill itself (I am speaking now of the hill and not the house, which is also called Bow Hill) is very attractive. About thirty or forty feet back of the house (they used to call it front long ago, although that is a distinction rather than a difference, as the aspect of the house is practically the same from either side, having the same arrangement of win-

dows, the same portico and the same front door) the land drops away at an angle of almost sixty degrees down to the meadows. The slope of the hill is covered with fine tall trees under which the grass is almost as smooth as a lawn.

The house is planned after a very common Colonial scheme, which is simply that of running a wide hall through the house from front to back, and putting two rooms on either side of it. The plan is simple and convenient and admits of using the same scheme of decoration for the front as the rear—not altogether a bad



THE HALL



THE PARLOR FIREPLACE AND MANTEL

thing, especially as the main road is almost sure in a hundred years to creep around to the rear of the house, suddenly transforming it into the front. The kitchen of Bow Hill is in a little wing tacked to the building on the east and is quite picturesque.

The doorway with its naive semicircular transom of stained glass is very attractive indeed, and upon entering the hallway one instantly sees another semicircular stained glass transom at the other end of the hall, peeping in a most playful way over the landing of the stairs. Under the landing is a door exactly similar to the entrance door, and by going out through it one finds himself on a porch precisely like the porch which lies without the other door. From this another path—almost as charming as the one between the box hedge—leads down through a little gateway to the slope at the extremity of Bow Hill.

Within the house are many interesting things. The stair is an exquisite piece of architecture. It is dainty and attractive and managed with remarkable restraint and good taste, while the steps go around at just a short enough radius to give an æsthetic sense of excitement regarding the possibility of reaching the bottom in safety. The sides of the stair, below the string course, instead of being panelled in the usual way, are decorated most charmingly with little reed mouldings running perpendicularly, which make it very rich indeed. The bottom step of the stair, which in the illustration seems to be disregarding the rules of perspective, was capriciously set at an angle by the builder and architect, probably for the purpose of showing that that was positively the bottom. The influence of the semicircular transoms of the front and rear doors

will be noticed on the interior doors of the hall, where they have put little plaster lunettes—a thing which is quite distinctive and original.

In one or two of the illustrations there are glimpses of old Chippendale dining-room chairs, of which there are several lurking in obscure corners of the house. They are really quite beautiful pieces of furniture, and if a person could get a number of such chairs he would have a dining-room set that he might well be proud of. In my excitement over the chairs I strayed into the former parlor (now seldom used) and discovered a mantel done in the real Colonial manner, with little baby pilasters and applied carving of ropes of flowers and baskets of fruit—not a model of good form as

considered from a strictly architectural standpoint, by reason of its unstudied proportions; but very charming indeed on account of its perfect execution and that feeling of quaintness that seems to be in all the work of the period. The candelabra on the shelf are very old, too, and have a good deal of individuality. The candelabra and the Chippendale chairs make the chance visitor want to steal them away when his hostess is out of the room.

Bonaparte could not have found a more attractive place to live in than Bow Hill, or "Beau Hill," as after his occupancy of it with Miss Savage it was once cleverly called, and, if he was not happy there (and he does not seem to have been) it was certainly not on account of the house, but on account of the avalanche of public disapproval he brought down about his ears by his indiscretion in regard to Annette Savage. He undoubtedly would not have gone to Trenton at all but for his ostracism in Philadelphia, where he soon discovered his infatuation for the pretty little shop-girl was social suicide. Before that ostracism he had tried to purchase land from Stephen Girard on Chestnut Street between Eleventh and Twelfth, for which he offered a very handsome sum. There is an interesting anecdote in regard to the attempted purchase. Bonaparte was dining with Girard and, as the subject of the land came up, the former offered to pay any fair price at all for it. Girard said, "Well, now, what will you give? What do you call a fair price?" "I'll tell you," said Bonaparte, "I'll cover the block from Eleventh to Twelfth and from Market to Chestnut with silver half dollars." Girard thought a bit. "Yes, M. le Count," he said at last (Count de Survilliers was Bonaparte's

A Residence of Joseph Bonaparte's

title in this country), "if you will stand them up edgewise." That was as far as the negotiations went.

One of the most charming things about the house at Bow Hill is the satisfactory workmanship. One is apt to listen tolerantly and remain unconvinced when he hears the assertion, so often confidently made, that the durability of modern houses is almost a minus quantity as compared with that of a house built—say even fifty years ago. But the splendid physical condition of some old houses now starting in, hale and hearty, on a second century makes one wonder whether more care was not taken with ancient architecture, after all. At present there are numerous tricks and customs (once firmly adhered to by the builder and demanded by the owner—who was willing to pay for them) which are now regarded as Quixotic. In fact, consideration for future generations is not a part of the modern philosophy. There was a time when every bit of wood that went into a building was thoroughly sound and known to have been seasoned. Every piece of wood of the old Colonial box-cornices was painted on both sides before it went into place. But, although this simple expedient will make the wood last three or four

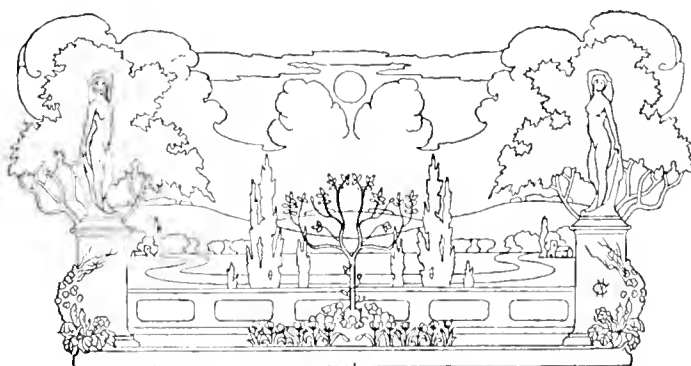


A PATH AT BOW HILL

ably clever or well-studied design. But the result of mere painstaking craftsmanship on a simple, straightforward—though perhaps unoriginal—scheme is always satisfactory. One cannot have a better illustration of this than the pretty little stair at Bow Hill.

Altogether the house is charming. As one catches a last glimpse of its stocky chimneys disappearing among the pine trees, no matter what his opinion in a general way of Bonaparte's taste may be, he cannot but be convinced that the Count was right about Bow Hill.

times as long, people have neither the time nor the money to waste on such precaution. As a result, you can go around in almost any part of the country and watch ten-year-old houses coming to pieces. For that reason, the well-groomed, healthy appearance of Bow Hill attracts one's attention immediately. It looks young and strong, as if it had plenty of reserve force. The walls are beautiful pieces of Flemish-bonded brickwork; and the woodwork, both on the interior and the exterior, is almost perfect. The stairway, which is unusually good, is so more on account of its splendid execution than for any remark-

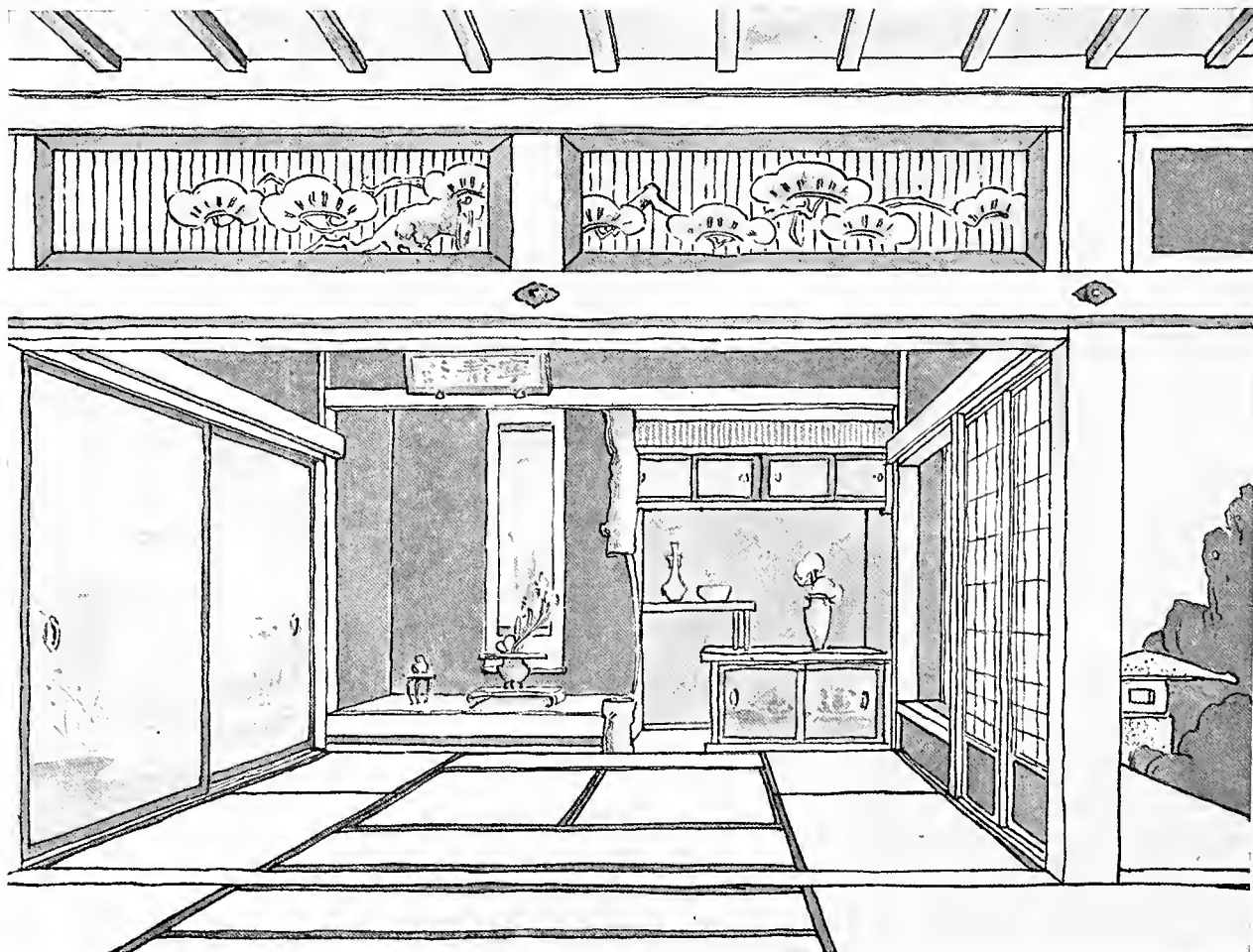


HOUSE AND GARDEN CORRESPONDENCE

FITTING UP A JAPANESE TEA-ROOM

Mrs. M. writes:

I wish very much to fit up a Japanese tea-room at the rear of my house; I could extend a porch which is there and have it enclosed in the proper style. Would you kindly give me some suggestions for the arrangement of this. I wish it to be absolutely correct as far as possible. Of course I know that very little furniture is used in a real Japanese tea-room; this we could not follow, but the setting could be eminently correct. Do they not use an effect of the grille panels? What coloring for the walls? What for the woodwork? I can have long sliding windows set in if you advise.



SKETCH BY A JAPANESE ARTIST

I have obtained from a Japanese friend a correct drawing of a Japanese tea-room. This is, as you will see, almost totally bare of furniture; it will, however, convey to you a good idea of the arrangement. The panels set above the door which could lead from your living-room into this tea-room are of an especially attractive effect; the wood should be stained black. The walls covered in a Japanese grass cloth, pewter grey in tone. Much blue and white ware can be used for holding flowers. Your tables for this room should be low and of teak wood. Chairs of bamboo or Hong Kong would accord best with the simple treatment of the room.—MARGARET GREENLEAF.

HEATING THE HOUSE

I am about to install a heating apparatus in my newly remodelled house—a hot air apparatus from necessity, and should be greatly obliged if you would advise me how it may be made safe from a hygienic point of view, economical, and generally efficient.

K. L. B.

The only perfectly hygienic method of heating a house is by some system which introduces an ample volume of pure, warm, fresh air with suitable provision for the extraction of the waste

gaseous products, which accumulate in the house from the lungs of the inmates, the lighting apparatus, etc.

If one can go to the expense of indirect steam heating with an exhaust fan or two in the attic, run by a small electric motor, the desired result is attained if the apparatus as a whole is properly designed. The expense of such an apparatus is often prohibitive, however, for moderate cost houses, and the hot air furnace is the usual substitute. The weak points in the furnace installation are, first leaky joints in the combustion chamber, which allow products of combustion to escape into the hot air supply, loss of heat through imperfect insulation of the pipes, and inability to supply heat to rooms located at a distance from the heater.

The faults can be overcome, but not in a cheap apparatus.

Briefly, then, you must start with a good furnace. If the house is large and especially if it is long or irregular in plan it is more economical to have two smaller, than one large furnace of equal heating capacity. Avoid long horizontal runs of pipe in the cellar and pay for good insulation on the pipes and in the stud partitions. And not least, but of extreme importance, have a watertight, amply large cold air inlet to a window; this of course controlled by a valve. See that the air comes from an uncontaminated source, open to air and sun, and protected from direct exposure to violent winds. The fundamental defect of the hot air furnace is the feeble motive power for sending the air to the points desired, but this defect can be minimized by attention to the points noted.

C. E.

PERGOLAS

I received "Picturesque English Cottages, Etc." by express last week in perfect condition. Thank you. I am intending to build this fall, and am very much interested in pergolas. The article in the July HOUSE AND GARDEN entitled "Garden Portraits" by Margaret Greenleaf, was very interesting. She speaks of Miss Carlisle's ideas and sketches of the correct dimensions. I only wish she had told what these correct dimensions were. Can you give me any literature on this subject, and do you publish anything that will furnish correct ideas? H. R. C.

The term "correct" applied to the dimensions of a pergola or any other object can only mean correct for the particular time and place under consideration. What Miss Carlisle meant, I fancy, was that the pergolas she illustrated were correct from the point of view of giving ample sunshine and air circulation, as contrasted with more contracted pergolas, which sometimes are mere leafy passageways. There are no rules with regard to pergola construction. HOUSE AND GARDEN has from time to time published many illustrations of them and our forthcoming book, entitled, "American Country Homes and Their Gardens" shows a number of pergolas which might, perhaps, be of some service to you.

C. E.

How to Hang Pictures

The Nurserymen of Paris

German Model Houses for Workmen

Paris Prize of the Society of Beaux-Arts Architects

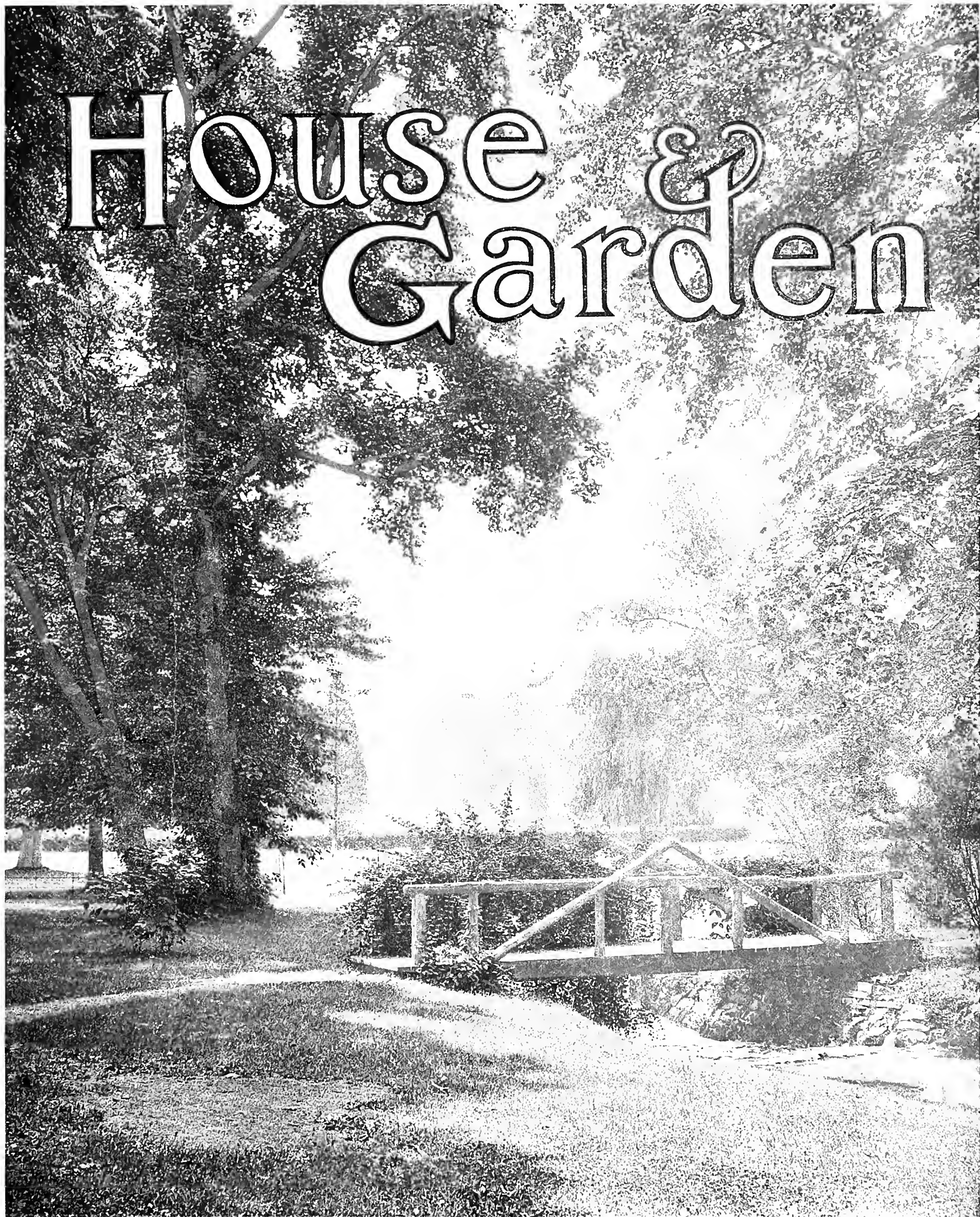
Romance in Metal Work

Garden Work in December

Vol. X

DECEMBER, 1906

No. 6



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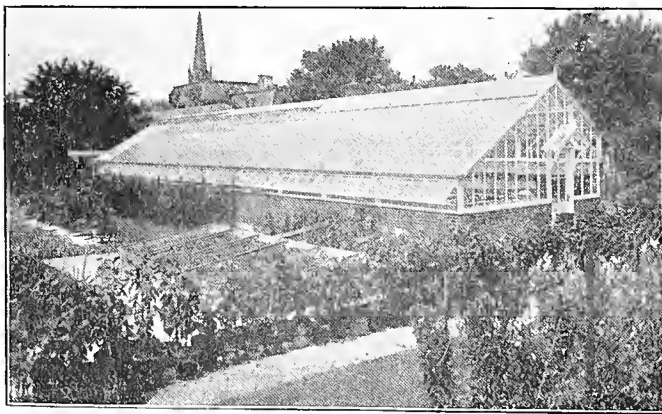
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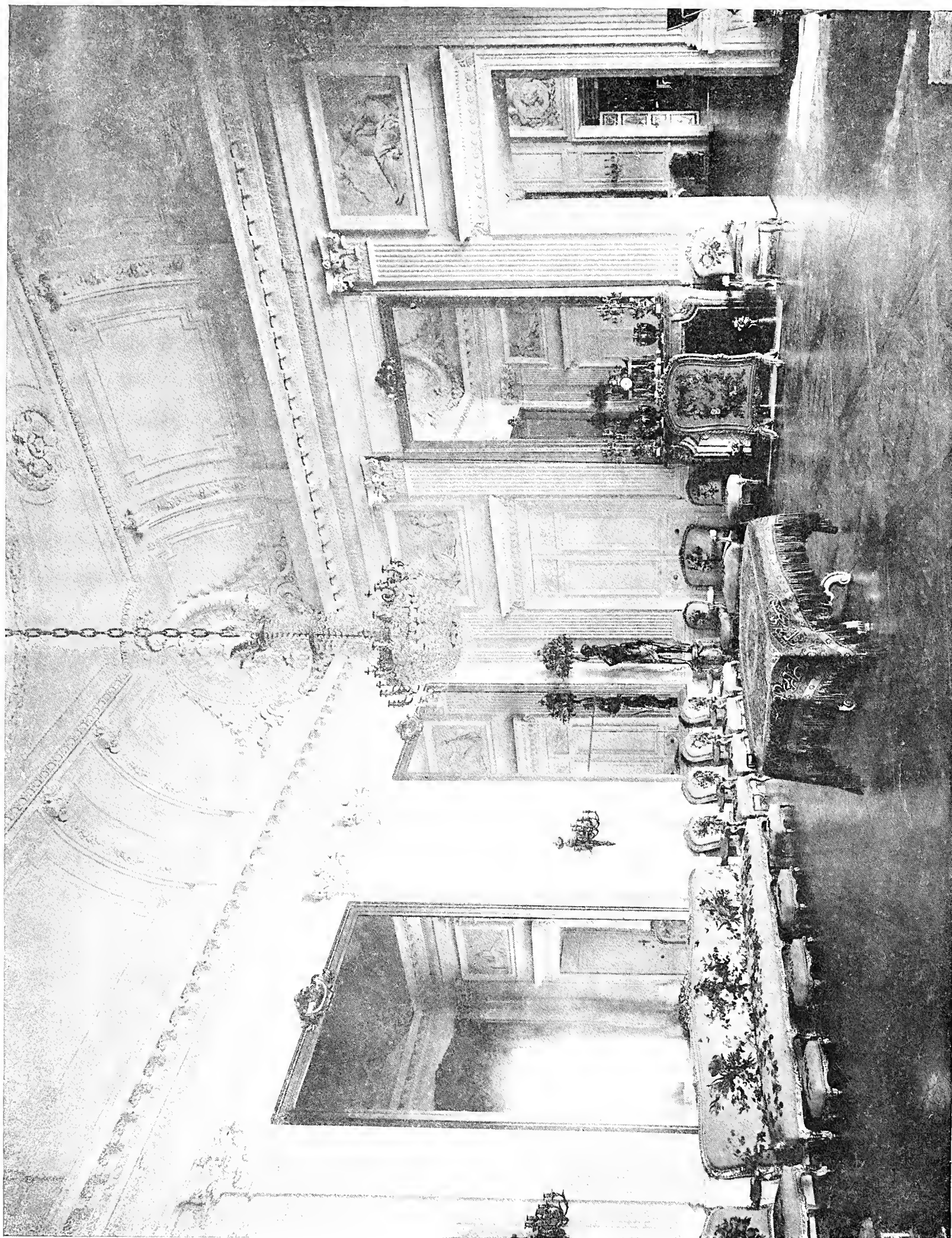
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THE BALLROOM—COMPIEGNE
Illustrating the use of Uniform Panels for Pictures

House and Garden

Vol. X

December, 1906

No. 6

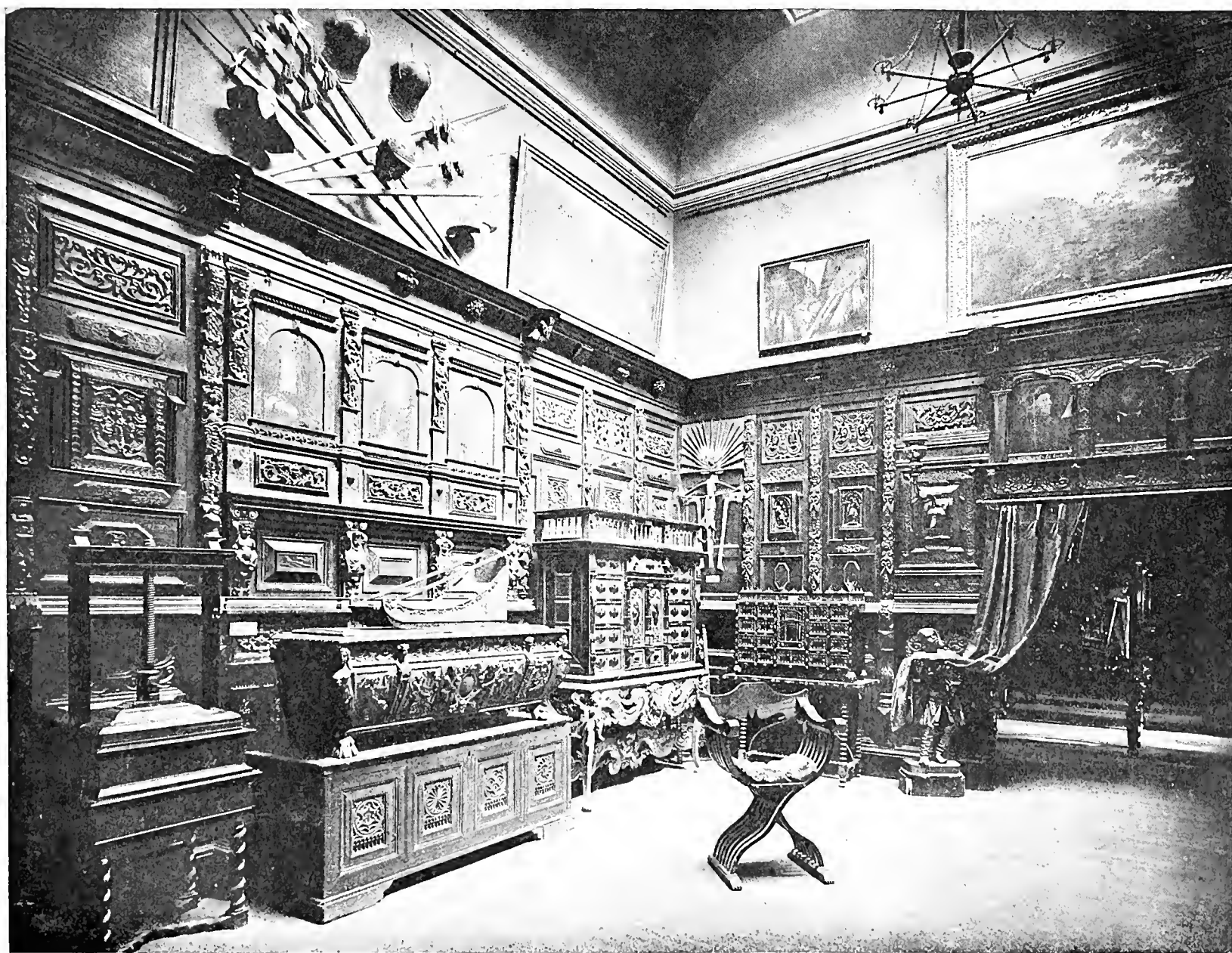
HOW TO HANG PICTURES

BY HERBERT E. EVERETT

Professor of the History of Fine Arts in the University of Pennsylvania

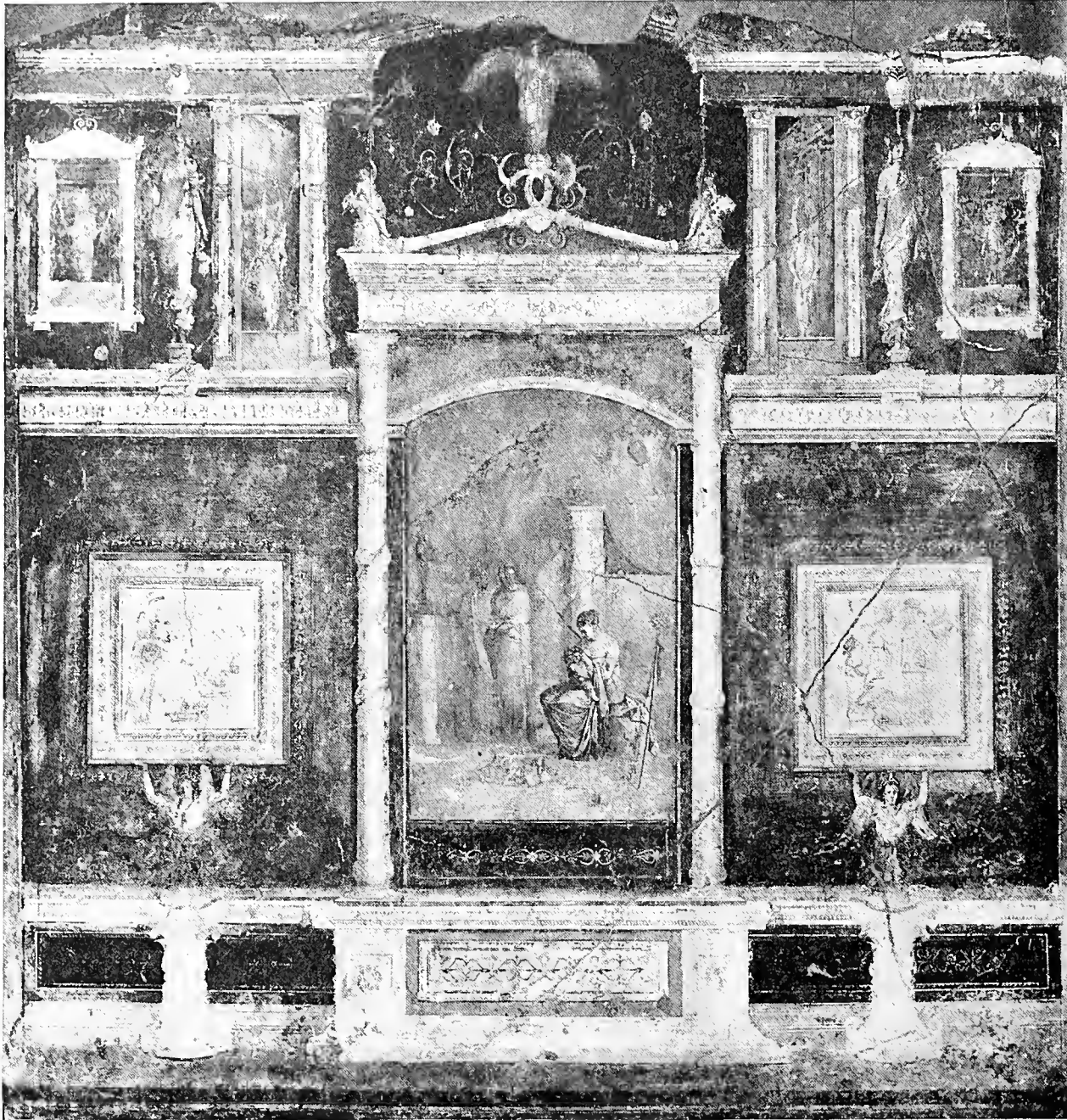
IT is the women of the household who are most called upon to deal with problems of taste and they frequently show that they feel and apply the principles of arrangement in a more or less instinctive way. All art was at one time instinctive and all the old instinctive art was good. Just why it is so even the psychologists are not able to tell us, but sad it is and provokingly perverse that the

more civilized, or perhaps it would be nearer right to say the more cultivated, the world has become the more rarely do we find instinctive good taste. To-day, practically, all instinctive art is confined to savages and semi-civilized people whose blankets, baskets, pottery and rugs are collected for their beauty by people of the most cultivated taste. There is, however, the one exception



"THE LAWRENCE ROOM" OF THE BOSTON MUSEUM OF FINE ARTS

This room is lined with a dark oak wainscot, taken from an English country house of the late sixteenth century. The panels over the mantels contain portraits painted to fit the spaces. Their beautiful harmony, as a part of the wainscot, is in striking contrast to the movable pictures above them whose sizes and character are so unrelated to the space they fill and to each other, that harmony is out of the question. Negative by Baldwin Coolidge.



PAINTED WALL FROM A ROMAN HOUSE

Now in the National Museum at Rome. The squares in either side of the central panel evidently simulate framed movable pictures and spacing, which made them parts of a complete artistic scheme.

alluded to and if it were permitted to speak seriously on such a subject of universal jest as woman's clothes, it might be argued that, in spite of certain obvious shortcomings due largely to mere fashion, here we have a surprising display of instinctive art kept on a very high level. We may say instinctive because, as a rule, dressmaking and millinery are the work of comparatively uncultivated people who would be as much astonished at being told they were working according to the principles of art as was M. Jordain to find that he had been talking prose all his life. Of course, beautiful costumes are often designed by trained artists, but the greater number are not. Still daring to be serious, it may be asserted that the strongest art impulse of the average woman is expended on her clothes. All the feeling she has for harmony of color and form, rhythm and flow of line, the balance and equilibrium of part to part, for organizing a variety of shapes, colors and forms into a harmonious

whole, is here brought into play. Nothing in the environment of the average woman so completely conforms to the principles of good taste as to her clothes and it is not too much to affirm that with the same effort, and exactly the same instinct for form, line and color, applied to her domestic surroundings she could lift them to a point at least on a level with her wardrobe.

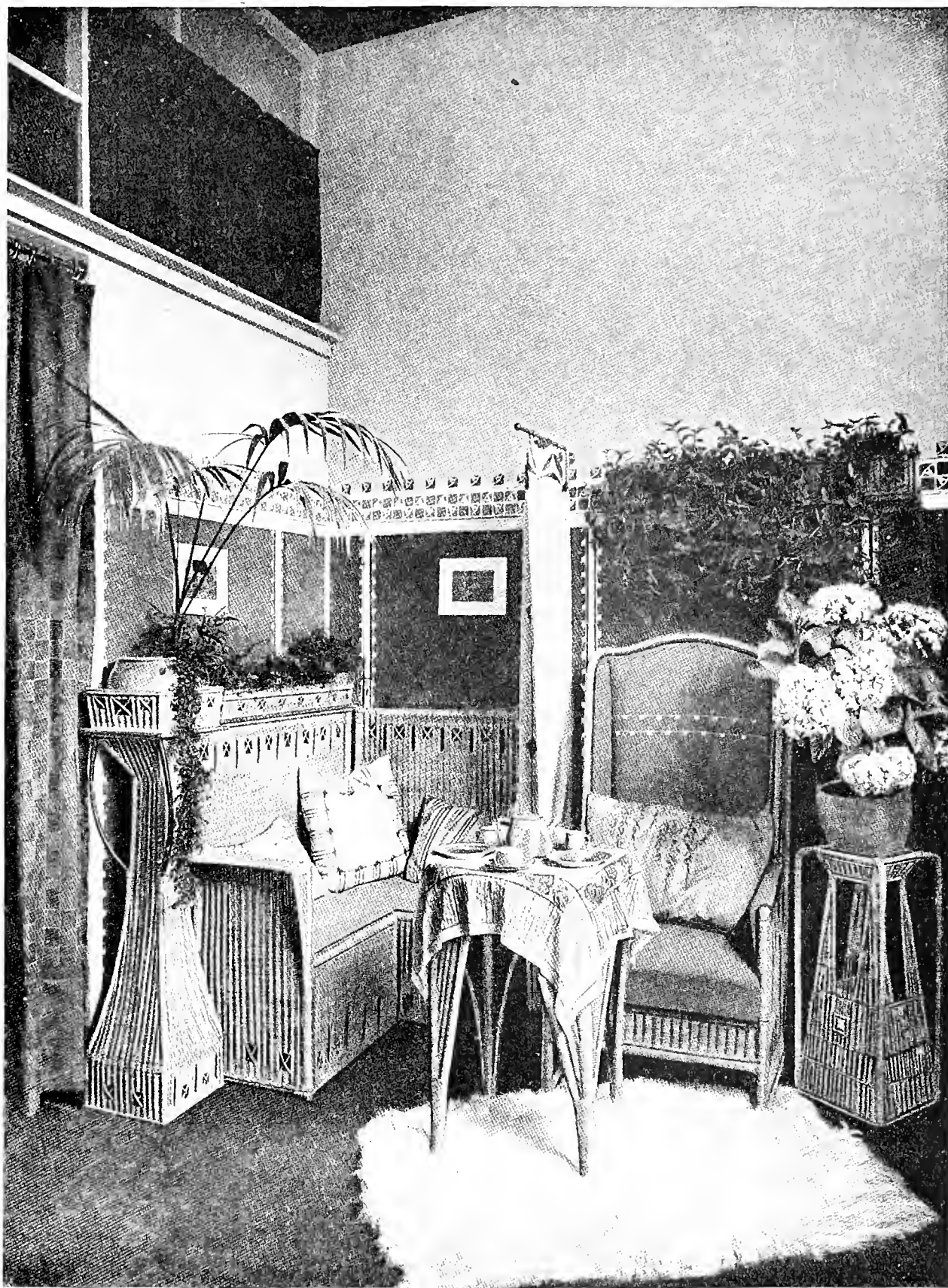
There is an ancient proverb, too often quoted to have the charm of novelty, that tells us there can be no discussion about matters of taste—and "the moral of that," as the Duchess was so fond of saying to Alice, is that there can be no discussion about a matter in which every one is sure his opinion is just as good as another's. In fact, most people are very "touchy" about this business.

For those of us who know Gellert Burgess's recent but already famous classification of people into "Bromides" and "Sulphites" it is difficult to think back on a time when we felt in a vague resentful sort of way that the person who says "I don't know anything about art, but I know what I like" belonged indeed to a class, but it needed his illuminating genius to point out the simple truth that the habitual users of this and kindred phrases could be classified into a group whose salient characteristic is that they do most of their thinking in grooves. These are the people whom, with full justice to their manifold possibilities for all of the virtues, Mr. Burgess calls Bromides. Now, their professions of humility on matters of art are usually made in so assertive a manner that it would be a bold person who dared to imply that not to know anything about art was not in itself a virtue. When, as it sometimes happens, a person of this estimable class is really perplexed by a question of taste and does not really know what he does

How to Hang Pictures

like, his first demand is for a rule, and rules, often good ones, are supplied for him abundantly on matters of taste in special columns of the newspapers and magazines. These rules are usually so specific and so authoritative that one is ashamed to treat such a simple question of taste as the hanging of pictures unless it can be made crystalline and cocksure. Yet, to be sure about the solution of any question demands very high qualifications and the value of an opinion on any subject is in direct ratio to the experience of the person who gives it. The artist, it must be conceded, is the person best qualified by gifts and training to solve questions of taste, for his is the one profession devoted to the subject. And where the question, as in this case, is one of arranging or grouping together diverse objects, of composition in short, the architect or designer is the particular kind of artist who is best qualified to deal with the question. The artist, however, solves questions of taste not by inflexible rules, but by principles. Unfortunately, principles are not so clear cut as rules, but on the other hand the principles of composition can be applied to the solution of every problem, while rules are confined to a very limited range. There is a difficulty, however, with the

application of principles. One must do one's own thinking, and that, it must be acknowledged, few people are willing to take the time for, where taste is concerned. Of course, the greater the artist, the



A MODERN GERMAN TREATMENT

The most violent critics of l'art nouveau must admit that the general spacing of the wall surface in this room and the placing of the framed pictures in the panels are a restrained manifestation of the same classic principles illustrated on page 252. The avoidance of equality of space here is noticeable. The space between the upper edge of the picture and the horizontal moulding which bounds the panel is greater than either the width of the frame or the moulding. The space below the picture is greater than the height of the picture. The comparative nearness of the picture, whose dominant direction is horizontal to the horizontal line of the moulding, enforces that as the dominant direction of line. Were the picture placed exactly in the middle of the panel the perfect balance and equality of the spacing would tend to hold the eye in one spot—the centre of picture and panel as in the squares in the illustration on page 252. The present arrangement tends to lead the eye along through a rhythm of horizontal lines. Were the space between the picture and the upper moulding less than the width of the frame and the moulding, the separation would be so inadequate that the picture would seem to "stick" to the moulding and to lose its independent existence. All this can be very easily demonstrated by cutting out a rectangle of dark paper and moving it about on a white card.

more distinction and originality will his work possess, but behind all his apparent contradictions and audacities will be discovered his deference to the law as set forth. Lesser men can always, by conforming to this law, secure for their work at least safety and the avoidance of glaring error.

If the artist, then, is the only person really qualified to make good arrangements and compositions, considering that he, even, is by no means infallible, the chances of success, which remain to the rest of humanity, may well seem discouragingly small. A famous teacher of art once said, apropos of household art, that "in order to have art in the home, one must have an artist in the home." This is the same discouraging thought, but more often than one might at first imagine, there is an artist, a rudimentary one at least, in the house. For this same teacher at another time said: "Whoever does any one thing supremely well, even sweeping a room in the best possible way, is an artist." Old George Herbert had the same idea when he wrote,

"Who sweeps a room, as for thy laws,
Makes that and th' action fine."

There are several points of view from which the hanging of pictures might be studied; considerations of proper light are important and still more so is the question whether a given picture is worthy to be displayed. And that brings up another question as to whether it is justifiable to use a picture poor in itself simply as a unit to give interest to an unbroken wall surface, regardless of its intrinsic value. But these are outside our purpose which is rather to study arrangement, taking for granted proper light and the merits of the picture. The whole problem of the proper placing of movable pictures is one that has grown up in comparatively modern times as a part of our return to nomadic life. The decoration of walls with painted pictures is certainly as old as civilization and perhaps older, but they were all painted on the walls. The Egyptians covered their wall surfaces entirely with pictures and painted patterns. The Greeks with their superior feeling for distinction saw that a surface decorated by a picture or a pattern, gained immensely in effectiveness if it was contrasted with plain surfaces and although there are now no Greek pictures in existence, we must believe that their walls were painted in panels of simple color with pictures painted on the panels and framed either in simple mouldings, similar to those about their doors and windows, or surrounded by bands of contrasting color. In the museums at Rome and at Pompeii, there are examples of late Roman work done probably by Greek artisans, showing the latter treatment. Often the panel about the picture is elaborated by an inferior

hand, and the picture itself is the work of an artist of higher rank, and there are evidences to show that pictures by great painters were brought from Greece and set into specially designed spaces of the walls of Roman palaces. We know that portable pictures, probably framed, existed though none remain now, but they were the exception. Nearly all pictures in classic times were painted on the walls as the part of a decoration for that space and no other. This general scheme of making a picture a part of the wall predominated through the Middle Ages, down to the fourteenth century when portable or easel pictures began to be more common. The prototype of the easel picture was the framed portable altar piece in two or more folding panels or leaves, which may very well have been a direct descendant from the Greek portable pictures, along with the other traditions of painting preserved in the Greek Church. From the middle of the fifteenth century after the development of printing and engraving, the ease with which prints could be multiplied must have enormously increased the number of small movable framed pictures. Portraits by that time had become popular, but in all houses of any pretension even portraits were carefully designed as to size and shape to fit some special space or some architectural setting, such as a panel in wainscoting. This we know from the careful specifications in the old contracts as well as from existing examples. By the seventeenth century small pictures seem to have been produced in large numbers, much as our modern pictures are with the size and shape left to the caprice of the painter, and the placing of pictures became as now more a matter of individual taste and less a part of an architectural scheme, but all through the eighteenth century, especially in France, where life was more elegant and refined than in other countries, all interior walls of houses of people above the lower ranks were given an architectural treatment, which included spaces designed to be painted by the great decorative artists of the day.

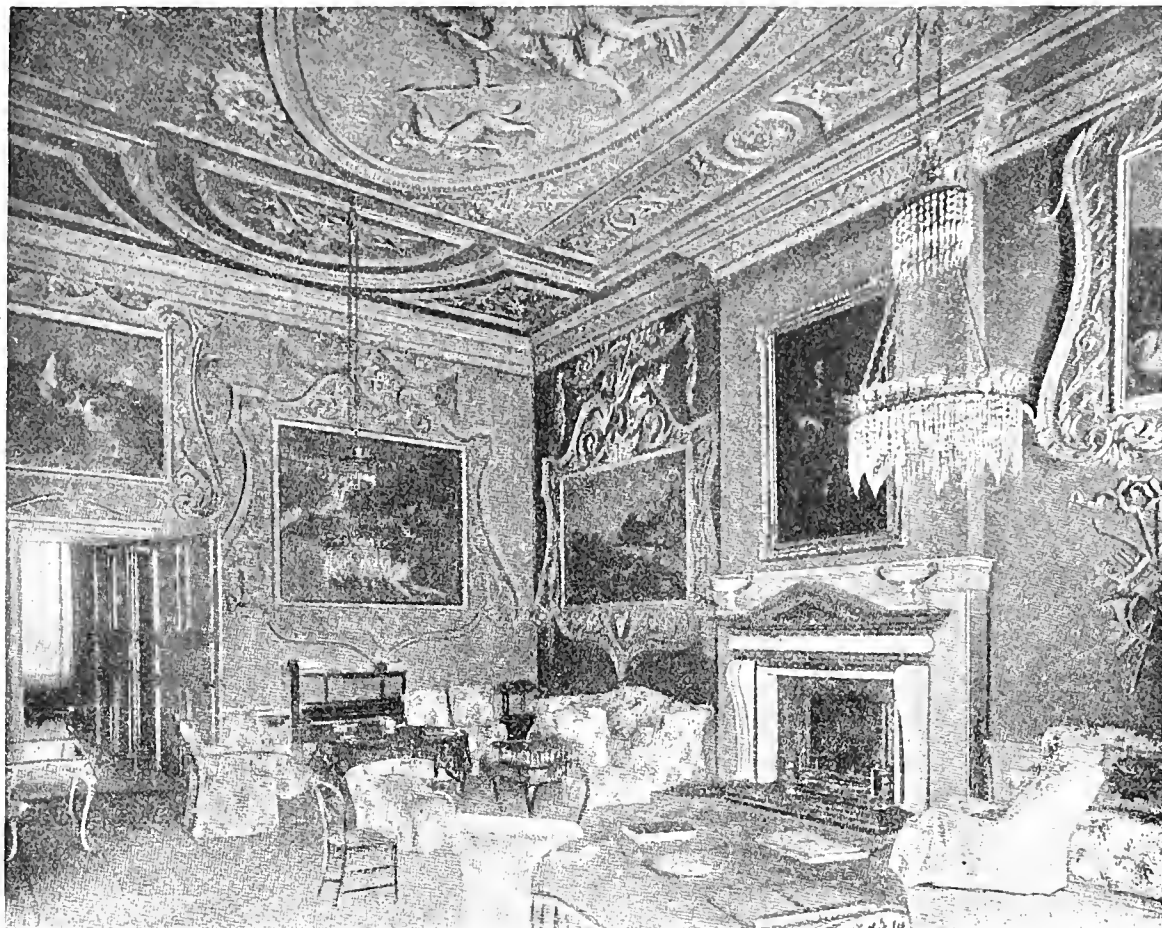
Photography and the mechanical reproductive processes have in the last fifty or sixty years made it possible for everyone to own pictures in such abundance that the tendency has been to pack them closely together with little other idea of arrangement than to cover up as much of the wall as possible. Although we have agreed to stick to the question of hanging pictures and take their merit for granted, it is difficult to altogether avoid this subject. For there are, too often, so very many bad pictures displayed that swamp the few good ones associated with them, that it cannot be amiss to suggest as a first principle of common sense that the more important a picture is the more it should be isolated. The too prevalent idea

How to Hang Pictures

seems to be that anything that is enclosed in a frame is worthy to be considered a picture. If people had the moral courage to view their belongings with a severely judicial eye and exclude the poor pictures, most families would still have more than enough to be effectively displayed. There is also room for the suggestion that in choosing new pictures there should be more of the old-time regard for the space they are to occupy as well as their relation to other objects. Of course, we buy a picture primarily because we like it, but if we have not the means of placing it to the best advantage we never can obtain from it the enjoyment it promised.

Returning again to the problem of arrangement, a little consideration will convince one that this is one

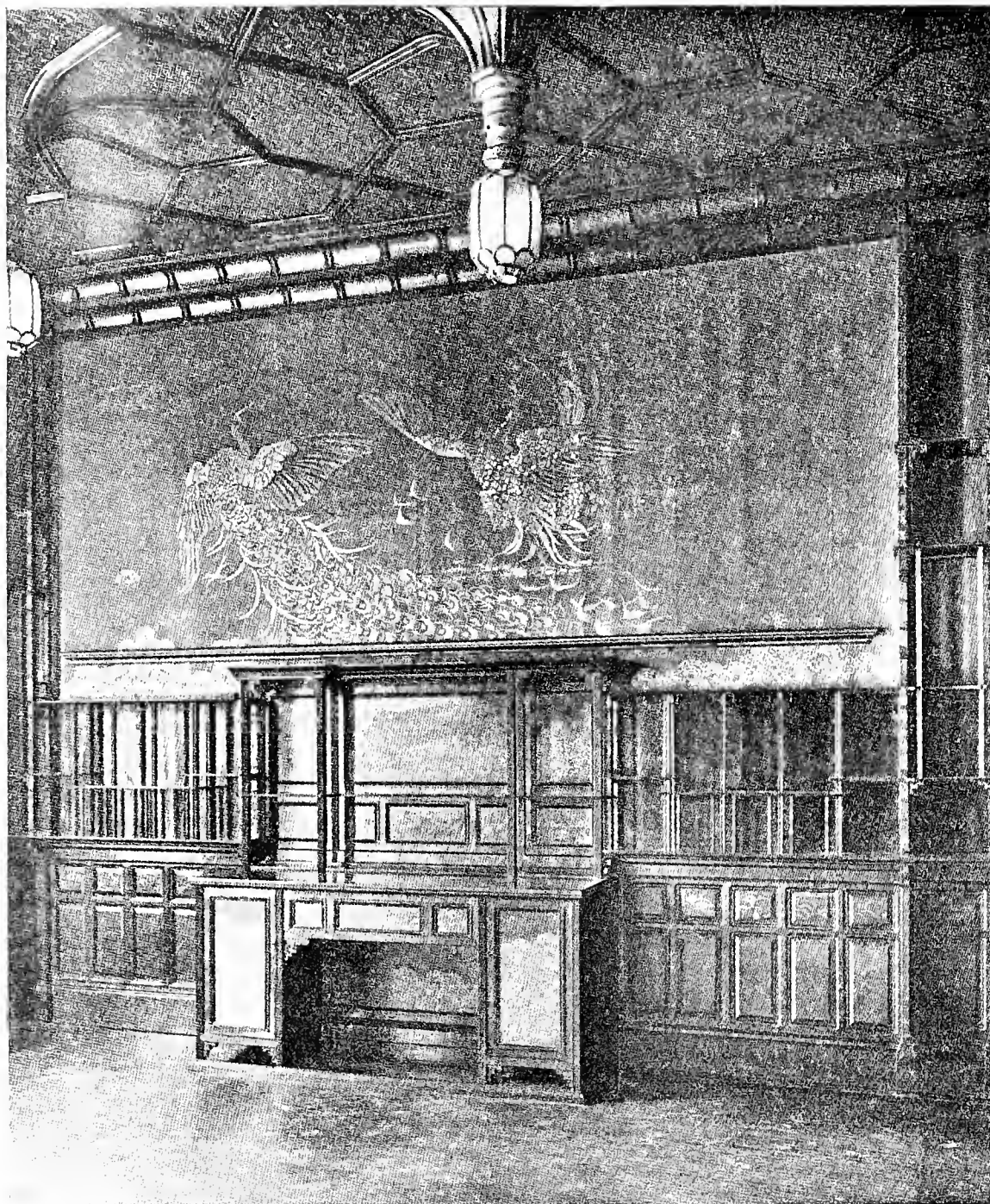
of the inherent problems in the production of all works of art and that the same general principle of arrangement which underlies the decoration of the Parthenon, of a Gothic cathedral or a Renaissance palace, will be found identical with that which governs the distribution of ornament on a book-cover, the trimming on a fine hat or gown, or the grouping of pictures on a wall. The problem of all art is in one sense the harmonizing of many different things and uniting them into a consistent whole. So that an adequate treatise on the hanging of pictures would be in essence a treatise on the laws of composition. But to insist on laws even superficially is to become didactic and to be didactic is simply to be a bore. Disarming criticism by this frank confession and admitting furthermore that when one finds oneself face to face with the exact definition of principles they develop unexpected elusive powers, it may be stated crudely and imperfectly that that part of art which relates to arrangement, the part with which we are concerned, and not to representation may be said to be a continual effort to put forms together so that the eye will be soothed and caressed. Now the eye, especially the trained eye, is very sensitive. It might almost be called lazy, for it resents being forced to follow along lines leading in a great many different directions, to jump suddenly from an obtuse angle to an acute angle, from



DRAWING-ROOM AT EASTON NESTON HALL, ENGLAND

The disposition of the pictures here testifies to the survival into the eighteenth century of the idea that pictures were a permanent part of the wall decoration. The different sizes of the pictures are brought into harmony by the uniform decoration of stucco, placed about each one. [From "The Decoration of Houses" by Edith Wharton and Ogden Codman, Jr. Reproduced by permission of Charles Scribner's Sons.]

a spiral to a straight line, from a very small form to a huge one, from black to white, from intense brilliant color to low dull tones, from very complicated forms to very simple ones. When the eye has adjusted itself to seeing a certain kind of color, a certain set of similar sizes and shapes, to moving on similar lines, the thing most agreeable to its lazy habit is to continue seeing similar color, sizes and shapes and moving on similar lines for an appreciable length of time. There comes a moment, however, when the eye, fatigued by viewing too long these similarities, welcomes a change, a contrast, and the nice adjustment of this contrast so that it agreeably stimulates the sensations of the eye and yet gives it no shock, is the most perilous and difficult part of the problem of arrangement. Speaking in a large way, and judging from the great works of decorative art of all ages, what seems most often to have pleased the sensitive eye is an arrangement over which it may pass from a set of dominant and similar lines, masses and colors through a minor set of contrasting lines, masses and colors so carefully adjusted that the excitement of contrast is administered to the optic nerves at the precise instant when the sensation of harmonious repose induced by similarity, is about to pass over into fatigue. Insufficiently and unscientifically stated, this is the basis of all good arrangement, design, or composition, however it may be named.



THE "PEACOCK ROOM"

It frequently happens where a picture is large and a wall space small, that the problem is simply the placing of a single picture on a wall. This naturally offers little chance for variety. If the natural instinct for balance and symmetry were consulted, the picture would be placed exactly in the middle of the wall and following one's natural sense of fitness at such a height from the floor, that neither a person standing nor a person sitting would see the picture distorted by foreshortening. That would bring the centre of a moderate sized picture somewhat below the eye of a person standing. Pictures, as a rule, are placed too high, seldom too low, to be seen to the best advantage.

All this may seem self-evident, but it is a peculiarity of the complicated modern temperament to mistrust the self-evident and to dislike simplicity. "I like it because it's different"; says one of Mr. Burgess's Bromides. Certainly it is praiseworthy

to like distinction, but to be merely different is to be bizarre, and what can be more vulgar and pretentious!

One of the keenest and most refreshing pleasures of the modern world has come from the study of Japanese art. A part of this pleasure, no doubt, is because it is "so different," but its real power lies in its infinite refinement and distinction. One of its characteristics is its apparent disregard of symmetry, but careful study reveals a very beautifully adjusted system of veiled balances which satisfy the sense of equilibrium without being obvious to the casual eye. But this apparent disregard of symmetry has appealed to some lawless instinct in the popular sense and the sentiment of the hour has been that anything like formality or symmetry was "set" and that to be "loose" and "free" and unbalanced was artistic in everything pertaining to arrangement. The arrangement of pictures has shared in this reign of chaos and the most diverse shapes, colors and sizes have been juxtaposed in accordance with the one underlying law, to avoid all law, which

in another direction reached its extreme manifestation in the felicitously named "crazy-quilt" and its translation into stained glass.

We must trust that this strange outbreak against the laws of taste is only a passing ripple from the great wave of unrest sweeping over the modern world. It must be admitted that it is man's nature to tire of everything and there is a special pleasure and relief in escaping from the old obvious symmetry of the Western civilization into that from the East, which is so much more suggestive and mysterious, but it is too subtle and too little understood to be used successfully here except by a few highly trained and specially gifted artists, and it is out of harmony except in an environment specially created for it. Perhaps the best example ever produced outside of the East was the famous "Peacock Room," now dismantled, designed by Whistler for the London house of Mr. Val Prinsep. This was ostensibly

How to Hang Pictures

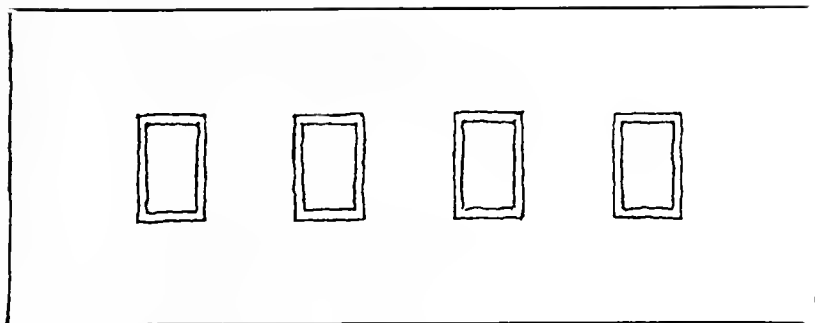


FIGURE 1

This arrangement of four pictures of equal size with equal spaces between is a perfectly inoffensive and safe one, but it is too monotonous to have distinction.

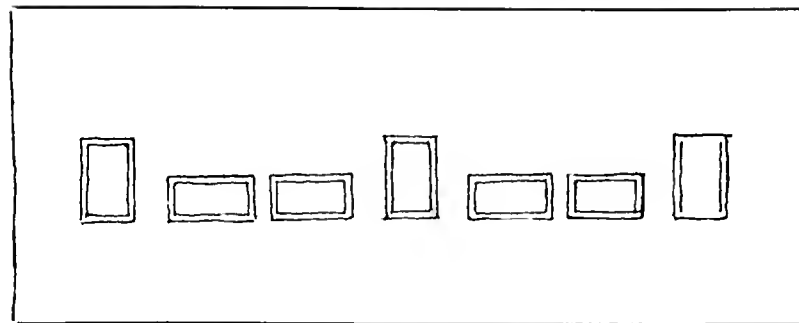


FIGURE 3

An arrangement of horizontal and upright motives, with the horizontal dominating.

a dining-room, but it was arranged primarily for the display of Oriental china, and the artist's problem was to produce an interior which should harmonize with the contents of the room. Now the law of harmony is one of the most important of the principles of arrangement. Harmony may be roughly defined as that quality which makes one object resemble another, so when we try to harmonize forms we select those which have some quality in common. Thus it is clear that there can be harmony of color, of shape, of size and of line or direction of line, sometimes called rhythm. In arranging pictures, harmony of subject may be an added refinement, but as that is more an intellectual than a visual harmony it counts for comparatively little in arrangement so long as there is harmony of size in the forms represented in the pictures. Harmony of shape, however, demands much consideration; tall or upright forms should be in one group, long or horizontal forms together. As both the wall space and the pictures are presumably rectangular we begin by having one element of harmony, similarity of shape. The more elements of harmony we can contrive to introduce the more repose and distinction shall we attain. Perhaps first of all, grouping should be made according to the medium of the picture. Oils, water-colors, and black-and-whites should, if possible, be in separate groups. The character of frames in a group should harmonize. Gold frames should be together and white or dark frames form a separate colony. Then the general tone of pictures should be considered: dark ones, light ones, those

with warm reds, yellows and browns, those with cool silvery greens, blues and grays; these too fall into groups each with a dominant characteristic. To attain the best effect in arrangement, there must always be a dominant quality. When we look at a group of pictures, for example, it should at once be apparent that it is a composition with predominant upright lines, or that horizontal motives prevail, that warm or cool color sets the key, or the neutrality of photographs and prints. We are working for that great sybarite, the eye, which we agreed must be soothed and caressed by harmonies and easy transitions, and never shocked by violent and harsh contrasts and dissimilarities. The danger of too much harmony, if that can be said to be possible, is at the worst, monotony, but even monotony has the element of repose and quiet so desirable in an interior. But having once secured a sufficient number of similar elements to ensure harmony the final *cachet*, the highest distinction depends on the judicious introduction of minor motives for contrast; a horizontal line as a relief to the uprights, a little color with prints and photographs, but never enough to disturb the dominant note. Anything like equal proportions in the elements is sure to destroy the unity by making two things where the object has been rather to unite all into a single unit or mass. This introduction of contrasts requires the greatest skill, and the amateur would far better accept some monotony than to run the risk of disturbing the unity of his composition.

The desirability of harmony of size has been mentioned, but very large pictures can hardly be

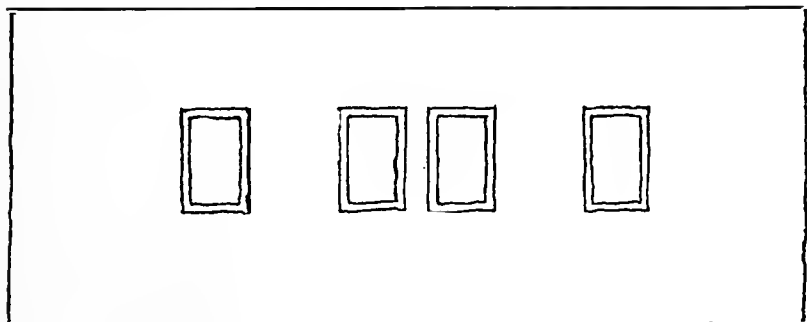


FIGURE 2

Another treatment of the same form as in Figure 1, in which some variety and distinction are attained by grouping two of the pictures near together and surrounding them with a space wider than the width of one of the pictures. This produces the effect of a large central mass with subordinate features on either side. The variety in the widths of the background spaces obviates the monotony of the grouping in Figure 1.

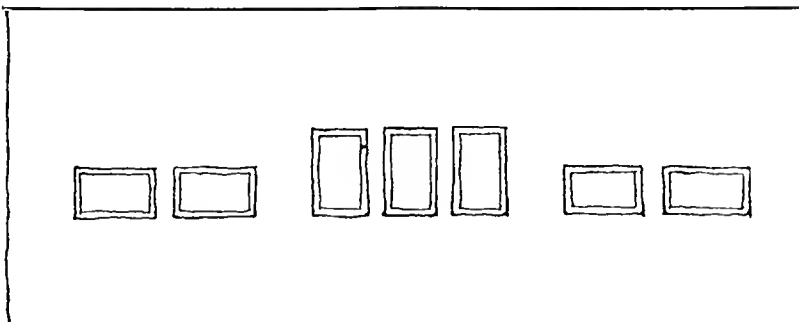


FIGURE 4

A different and perhaps quieter arrangement of the same form, as in Figure 3. The grouping of the three similar upright motives produces a stronger central feature and reduces the number of changes from one level to another. If the character and tone of the upright pictures differed greatly from each other the arrangement in Figure 3 would be preferable.

House and Garden

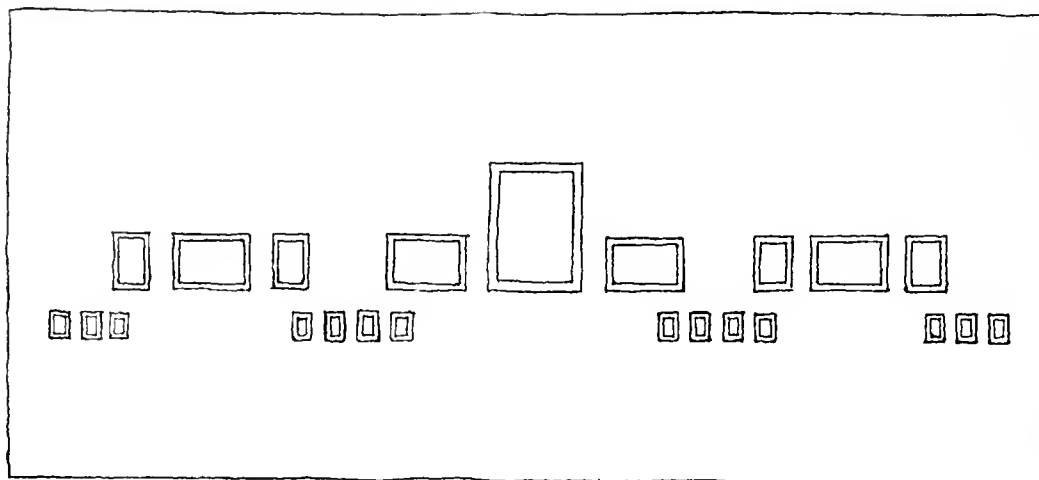


FIGURE 5

City houses usually contain rooms with one long side unbroken by door or window. Such a surface, unless occupied by two or three very large pictures is best treated by forming a number of symmetrical groups of pictures with space enough between the groups to clearly differentiate them. A series of very small pictures on a lower level may be schemed to suggest a link between the groups.

treated in groups in houses of ordinary dimensions except to place them side by side. That leads to the question of the space between pictures. In a group, this should always be less than the space between the outer edges of the group and the boundaries of the wall. The greater extent of surrounding space serves to concentrate or unite the different members of the group as can be seen in almost any of the diagram illustrations. Wherever for any reason it is advisable that one picture or one group shall be isolated from another, the result will be accomplished by leaving a space about the picture wider than the width of the picture itself. (See Figures 4 and 5.)

Life-size portraits in color are of such absorbing interest that in the somewhat remote contingency of one household possessing more than two, no more than that number should be placed on one wall, and they would better be treated as single units, that is, with a space between them at least a little wider than their own width. Smaller pictures of quite another character may occupy the

spaces between them, if desired, for a portrait easily dominates everything else, so there could hardly be a question of confusion resulting from equal attractions.

In the average sized house a group of pictures of moderate dimensions will hardly contain more than three or five. Each group should have a single central motive,

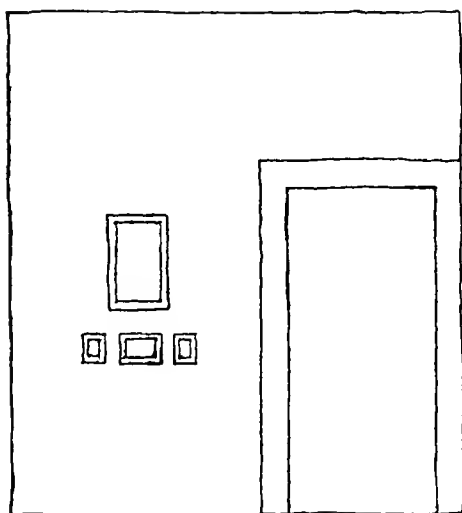


FIGURE 6

The difficulty of combining pictures, differing greatly in size is best met by keeping them on different levels and by concentrating the small forms to give as much as possible the impression of a single unit.

so for that reason the odd number is preferable. Should there be some special reason for combining an even number, four for example, the tendency to break in two can be largely overcome by spacing the two central pictures quite near with a wider space between them and their auxiliaries. By varying the spacing, four pictures of equal size can be arranged so that the effect is that of a central motive with subordinate parts.

No possible extension of this article could cover in detail all the difficulties confronting even one individual, but the principles laid down will be found more flexible than a list of specific rules, and it is one of the pleasures of working according to a principle that when something unforeseen and obstinate prevents the more obvious application of the principle, we are often led by the very obstacle into an arrangement which, while conforming in essence, may contain unexpected elements of freshness and charm.

The accompanying diagrams, dealing with a few of the more ordinary problems, illustrate, better than any description, some of the ways in which the principles may be applied, but such suggestions as are here put together could rarely be copied literally, and so can never be of use to that large class who, whatever their delusions may be, are at least too indifferent or too self-satisfied to put themselves to the pains to study and think about these things. Scolding people for their artistic shortcomings has been rather the fashion since Ruskin's time. The resultant good is more than doubtful.

If people are indifferent to beauty and its laws, vituperation will not change their mental attitude.

We would better try to arouse their interest by pointing out that a "taste for art" is not a mysterious and occult gift, a thing dependent on "feeling" and "mood," but that at least that side of it which pertains to composition and arrangement is governed by laws whose foundation we may see, if we take the trouble to reflect, are in Nature herself.

For Nature is continually striving for perfect symmetry and harmony in all her structures and growths, and all natural objects set forth these principles.

It has always been one of the chief glories of man that either by intuition or reflection he has been able to grasp the essence of these laws and by them to produce a world of beauty of his own.

ROMANCE IN METAL WORK

BY WALTER GILBERT

(Of the Bromsgrove Guild)

Reprinted from the Journal of the Royal Institute of British Architects

I AM not bold enough to imagine that I am able to show you any fresh views of the art of metal work; to lay down any dogmatic formulæ, or even to tell you of the most perfect period of the art which decorated the necessities of existence and developed in the pride of man's intellect, an art of which I am and can only be a student.

But in so far as it touches the personal appeal to me as an artist, I will endeavor to explain a little of that impulse which urges the artist to find expression in those methods and materials with which he feels in most sympathy, and which to my mind had the most influence in the development of the art.

The philosopher will tell you that every individual seeks to increase those feelings which give pleasure, and stifle those which cause him pain. The artist is wise in this knowledge, not only as regards himself, but, possibly unwittingly, he seeks further enhancement of relief and pleasure by conveying his knowledge and his experience, by means of his skill, to others. It is briefly this desire to please others—this eagerness to make others see with his eyes, to feel with his touch, that which is so great a source of pleasure to him—which impels the artist to train his faculties to the clearest pitch. Primarily it is the emotion or imagination which creates the impulse to give expression in the language of the time; and when the intellect at the various periods reached its highest point, at that time the art



FIGURE 1



FIGURE 2

burst its blossoms and enriched the world with the calm perfection of the Greeks, the grandeur of the Romans, the domesticity of the Gothic, and the grace and pomp of the Renaissance, and latterly the feeling of our own time, that the glory of patriotism, which is best shown, is in the worship of her distinguished sons. I have said primarily it is the imagination, or rather, the consciousness of imagination—the ruling faculty in all art—which creates art. But the real art is something more than this; it is imagination allied with skill and dexterity in the creation of beauty. Beauty is the criterion of all art, the object of all human longing, and a source of human enjoyment. It is but to the most sordid and debased the great desire and the unfailing source of pleasure, and in such measure as the intellect is trained will that enjoyment be.

The perfect work of art is always the result of some emotional mood, and that work is the most perfect which conveys the dream of the artist most successfully and most fully. The necessity of the door-knocker on the door of the Palazzo Doria, in Genoa, never evolved art, but gave the opportunity to Cellini to express the emotion of defence which a closed door impels. The necessity of doors never gave to the Pisani the impulse to make their glorious creations, but the opportunity of placing on record the emotion they would experience in entering the Baptistery evolved these bronze doors.

The mere necessity of display of water never created Tubi's Fountain of Apollo the Sun-god at Versailles, but was used as an expression of the



FIGURE 3

emotion the artist experienced when he thought of water, its position at Versailles, and its synonymy with the King at his Court. And I take this opportunity of saying, if I may rightly do so to justify my extravagance, that it was something of this emotion which caused me when designing a hand-rail for a small flight of marble steps for one of the most distinguished members of your profession to place a centaur in one volute hurling stones up the steps at a dryad peeping out of the opposite volute, remembering the days of my youth and the frequent use we made of books at school. It is a trivial thing, but an artist's amusement.

The Greek metal worker or sculptor never sought nor received inspiration from plant form; we find nothing of this in his art save perhaps an occasional

altogether subordinate sprig of foliage, for the perfect art must always possess the sensual element of beauty to attract and retain attention. Even to his amphoræ he gives lions' paws as feet; his handles are made of twining, peeping serpents, suggestive of curiosity; or Medusa heads, suggestive of defiance of the examination of the curious; or outstretched hands impelling your fingers to grasp; or amorini restraining sea-horses eager for the sea of wine those amphoræ contain.

The draughtsman's



FIGURE 4

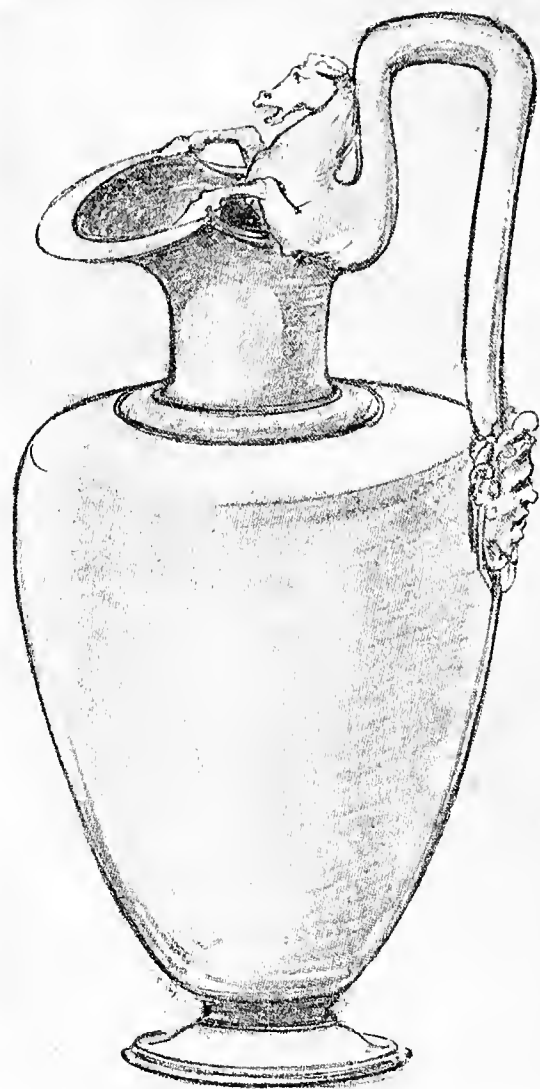


FIGURE 5

art and the affectation of delicacy of contour of line were evidently left for a later date. The work was bold and broad and vigorous. The one thing necessary was to caress and illustrate the emotions in their development of the perfect art—the most profound pleasure ensued. If the Roman loved the bay and the vine, it was not because of their plant form, but because the bay spoke to him of conquest and the vine was synonymous with the worship of Bacchus and all that revelry and riot of the empire which succeeded the severity and serenity of the consulate years; and whenever the Roman silversmith introduces that foliage it is arranged, not in modern form, but in wreaths and garlands in such nature that it conveys to your imagination the room festooned and the crowns awaiting the heads of the revellers deep in the worship¹ of their god (fig. 1).

Romance in Metal Work

I said just now that forms of utility never evolved art, but that they were means of stirring the imagination; and in carefully studying some of the beautiful little bronzes in the Pierpont Morgan Collection, the Salting Collection, and the Fitz Henry Collection in the South Kensington Museum, I was amazed at the extent to which the imagination of the great Italian and other masters of the Renaissance had been stirred by the purpose of the objects they had so lovingly and carefully designed.

The masters of the Renaissance took their bronze seriously in their use of it for all articles great or small. What happier thought than in the inkstand of the school of Sansovino (fig. 3) in which the artist has endeavored to tell you by the figure of Marsyas that men are bound by their written words—a lasting rebuke to arrogance; or the other one with Eros and the flaming torch (fig. 2)—a little delicate suggestion that even in those days there were such things as love-letters to be written and victims to be obtained? What more delicate satire than this winged female sphinx for a door-knocker (fig. 4)? What more delightful fancy than the skill of this artist's presenta-

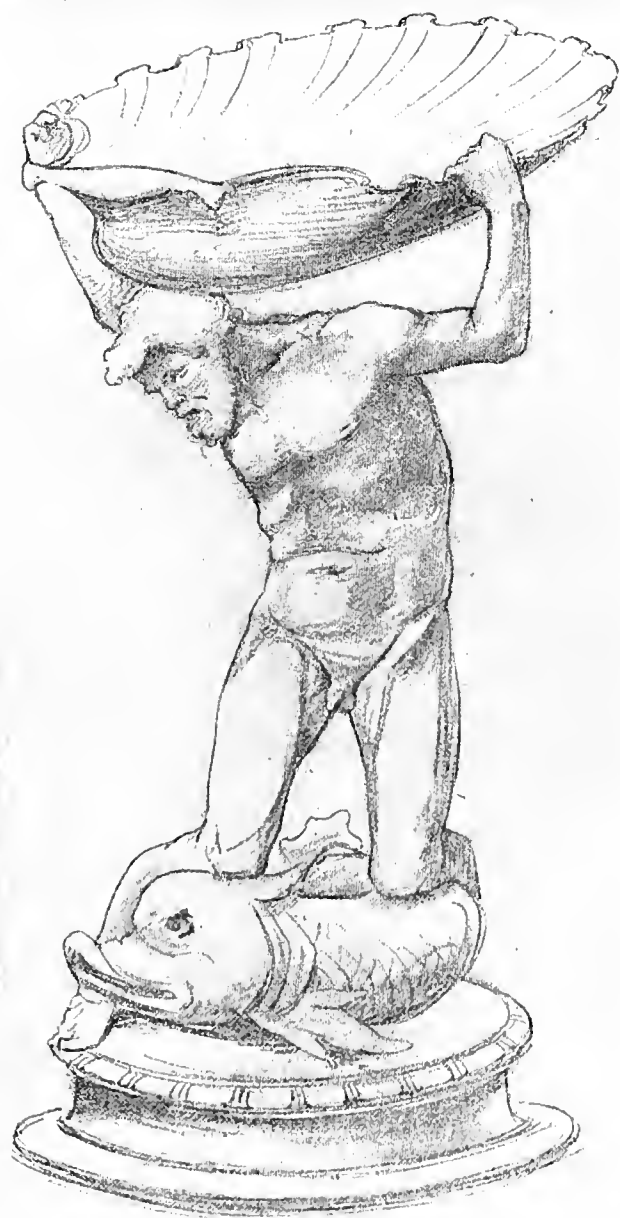


FIGURE 6

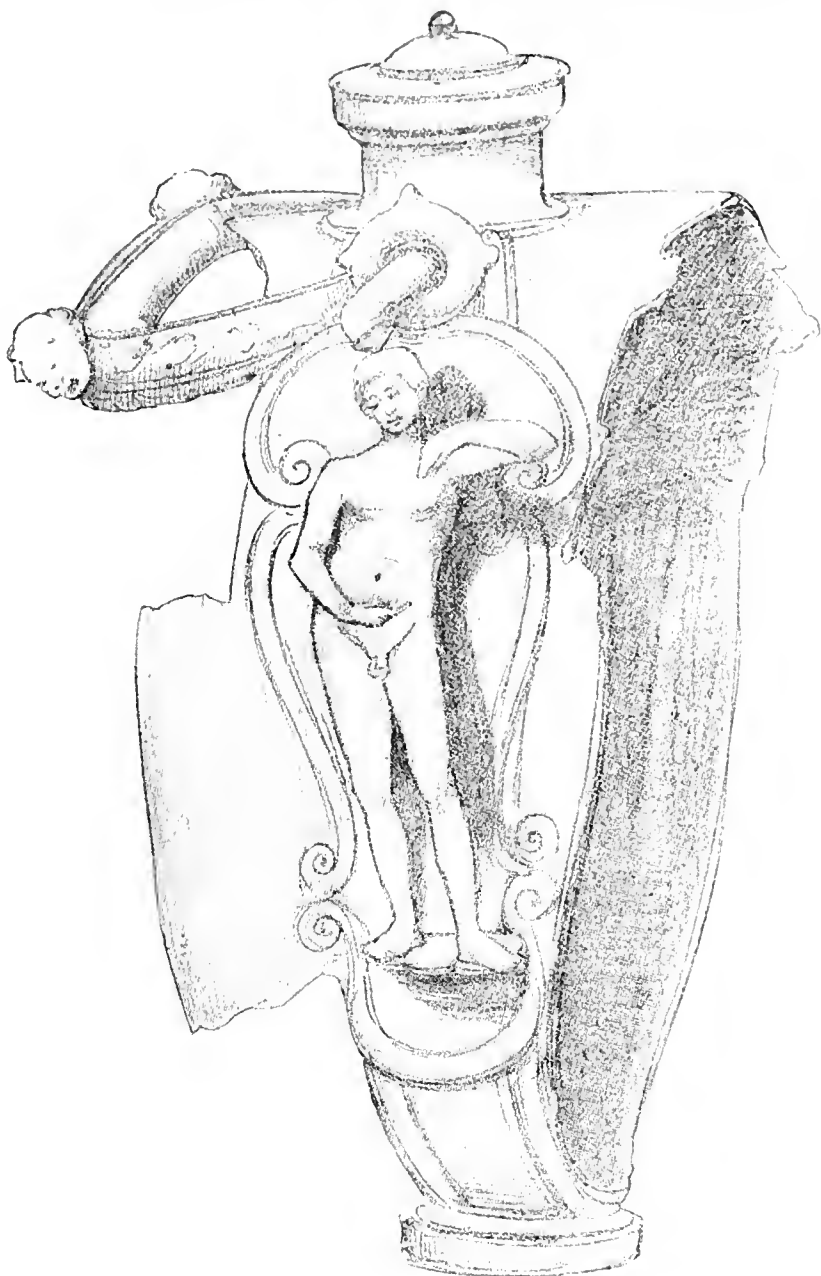


FIGURE 7

tion of a saltcellar—a triton astride a dolphin bearing salt from the ocean (fig. 6)?

But this was no original treatment on the part of the masters of the Renaissance, and we can imagine that just as Petrarch and Ariosto were inspired by the masters of Greek and Roman literature, so the sculptors of that period were indebted to the Romans and Greeks for their ideals, and it is not far to seek for the source of origin when we see such an example of caressing the imagination illustrated in the use of the sea-horse on this Roman water vessel (fig. 5); or Mercury counting his money in the handles of this vase of iron and bronze (fig. 7), both belonging to the Pierpont Morgan Collection.

But there is a subtle difference between the work of the Greek—and with the Greek I connect the Roman—and the artist of the Renaissance which I feel (I speak of it only in parenthesis), because it supports a contention I often put forward when I hear some of our leading architects contend that no individuality of the metal worker is required in the art on their buildings, but simply a repetition of the old

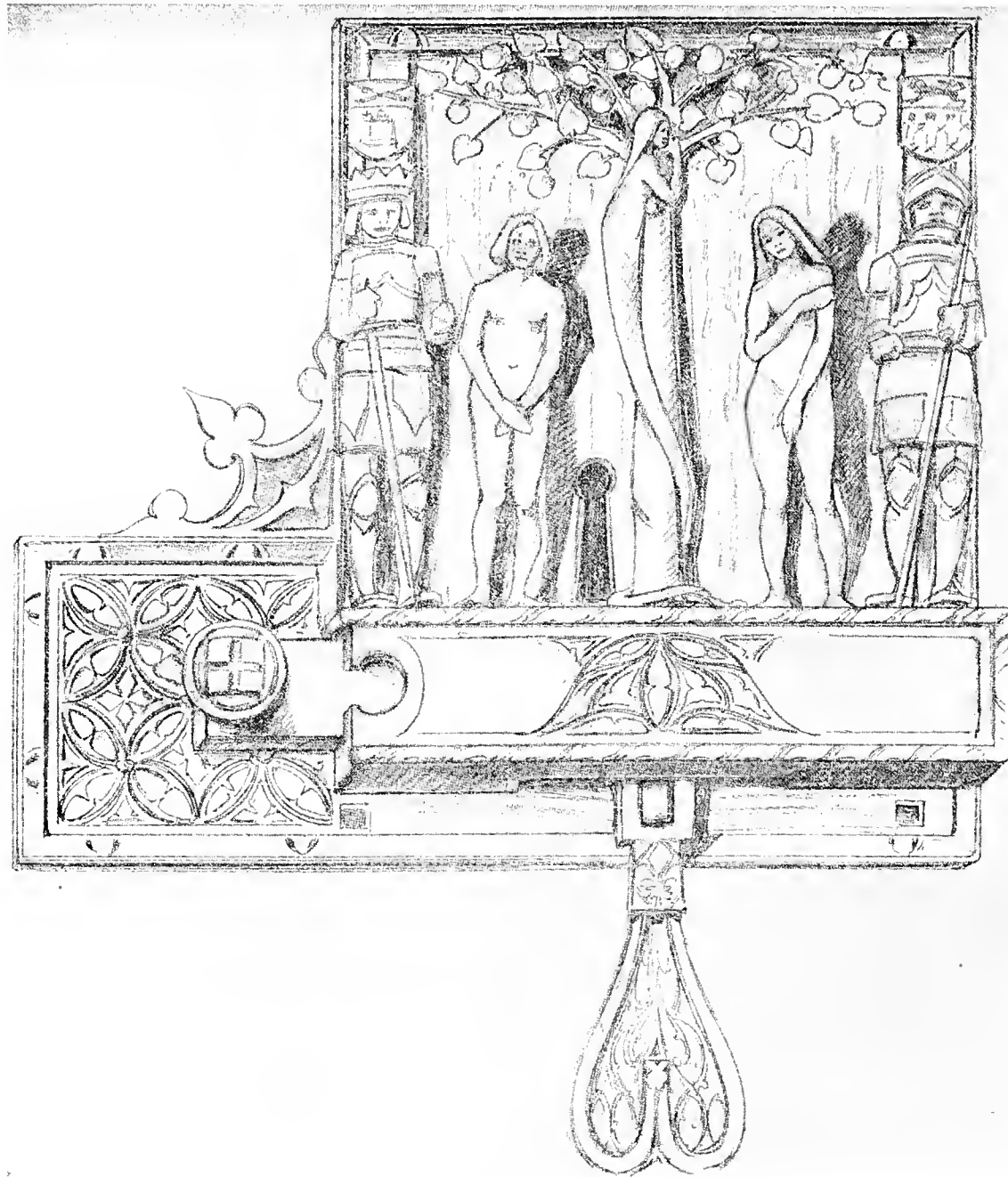


FIGURE 8

work. The great art of the Renaissance was not the copy of the art of the ancient Greeks, but the result of its inspiration. It was no more possible for the Renaissance sculptor to embody the philosophic contemplation of a virtue in godlike form than it is for us to represent our age as one of splendid ceremonies and magnificent parades and pageantries. That age is dead and gone, and we are living to-day. Just as the Renaissance *littérateur* satisfied himself with rhetoric and well-rounded and polished sentences instead of the clear and limpid words of the Classic, so the metal worker viewed his imagination through decorative spectacles and mysteries, and from that time onward the greatest artists have been those who have felt most strongly this fascination, and have become the poets of Death rather than of Majesty in human shape.

Hitherto in speaking of the Renaissance I have given my views more particularly on the masters of the Italian Renaissance, but in the North the dramatic passion, the sublimity of the imagination, the

energy and earnestness of purpose, and truer sincerity of religion, together raised the ideal from what I have previously said had been the result of well-polished scholarship; this in itself was the subtle influence of the vigor and robustness of the long Gothic period.

We lose sight of the dancing girls and youths, crowned with the garlands, of Boccaccio, the inspiration to Donatello and Settignano; we lose sight of the shape and form and mystery of death of Petrarch, the subtle inspirer of Michelangelo; and see the fierce earnestness of Peter Vischer and his school in the tomb of Maximilian, or the homely wit of the German sculptor who symbolised human nature in this lockcase (fig. 8), illustrating by the fall of man inherited curiosity to arrive at the forbidden; or, again, what truer example of religious earnestness than the lock to a bedchamber (fig. 14)? Can we not imagine the emotion of trust and confidence the occupant of this chamber would feel each night when in closing the door her patron saint would be

Romance in Metal Work

between her and harm? And the fact alone that her guardian angel had been so skillfully wrought into the handle of the lock would surely forbid unlawful entry and fortify her courage. And so I could go on giving you example after example, when in the

and cities celebrated the masterpieces of their artists by pageants, and allotted special taxes for the triumphs of architecture. Why should we raise the contention now?

I have shown you in a way the influence which

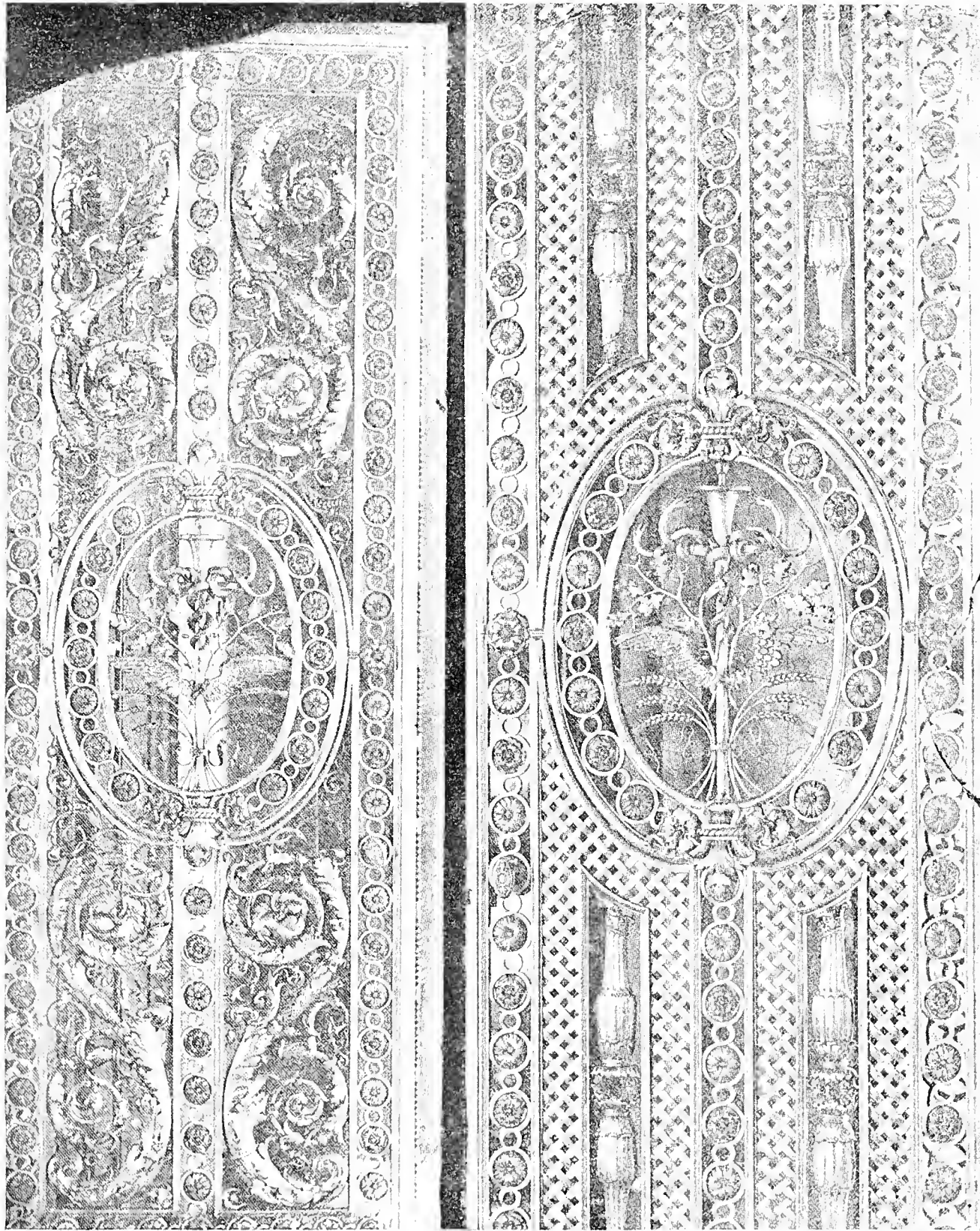


FIGURE 9

best periods of art men did not scorn the highest thought and fancy to even the smallest things; and I cannot imagine that then they thought to show their skill and care, and that appeal to the emotions was making too much of things so small. We certainly are not more artistic or keener lovers of the beautiful now than when every clerk could converse on art,

was at work amongst the metal workers of the Greeks and Romans, the Gothic period and the masters of the Renaissance. I will now endeavor to trace the influence which inspired later times. We have passed through the philosophic calm illustrated by the metal work of the Greek, the pride of the Roman in his magnificence and extravagance for



FIGURE IO

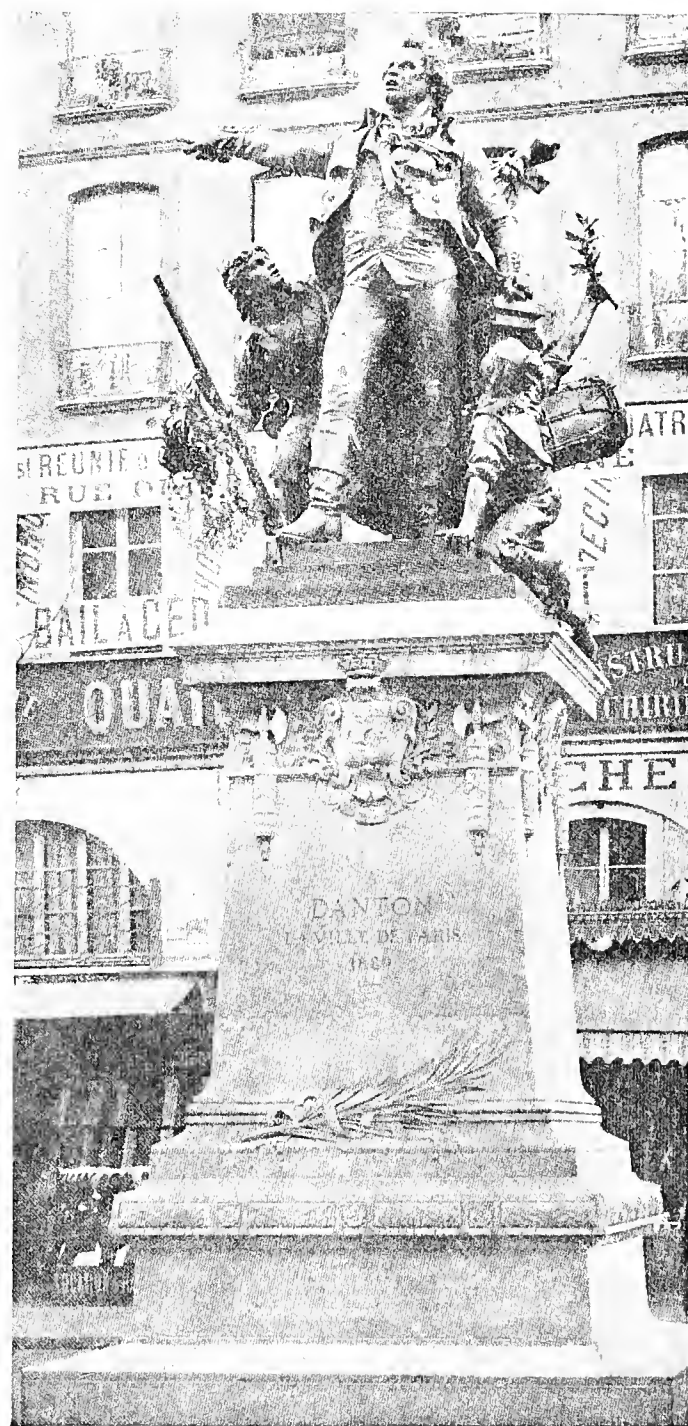


FIGURE II

glory of self, the devout religious superstition and earnestness of the Gothic period, the learning and the attendant desire for knowledge of the Renaissance, its conflict with religion, and its desire for freedom, and arrive at that period in France when the kings dreamt of glory and expansion, and the love of France became manifest in the worship of its kings. Who can dispute but that it was this feeling which gave Lamour and Hervé the impulse to conceive the feeling and magnificence so royally expressed in the screens round the forecourt of the Palace of Stanislaus at Nancy? Who can doubt but that this courtly impulse was the origin of Guibal and Cyflé's suggestion of Neptune and Amphitrite paying homage to Stanislaus? Or at Versailles who can look from the Fountain of Neptune and see through the bosquets in the distance the Palais, and not realize the amazing magnitude of the conception of

the elder Adam and Girardon, the truly overwhelming grandeur of the sea-god with his court eager, as it were, for the expression of his supreme will? Who can doubt but that the sculptor of those lead figures expressed the all-pervading thought of the glory and magnificence of France personified in the monarch in that Palais, or by the personification of those figures on the upper terrace of all the rivers of France and their fruitfulness as not impelled by the desire to express that the rivers of France came to pay homage to the source of all their glory?

From the worship and adoration of patriotism in the person of their kings in the days of freedom and democracy it was a small stride to deify the republic, its progress and triumph, both in the abstract, as in the masterpiece of Dalou and in the personage of her most distinguished sons. Who can deny but that it is the glory of France that the metal worker wishes

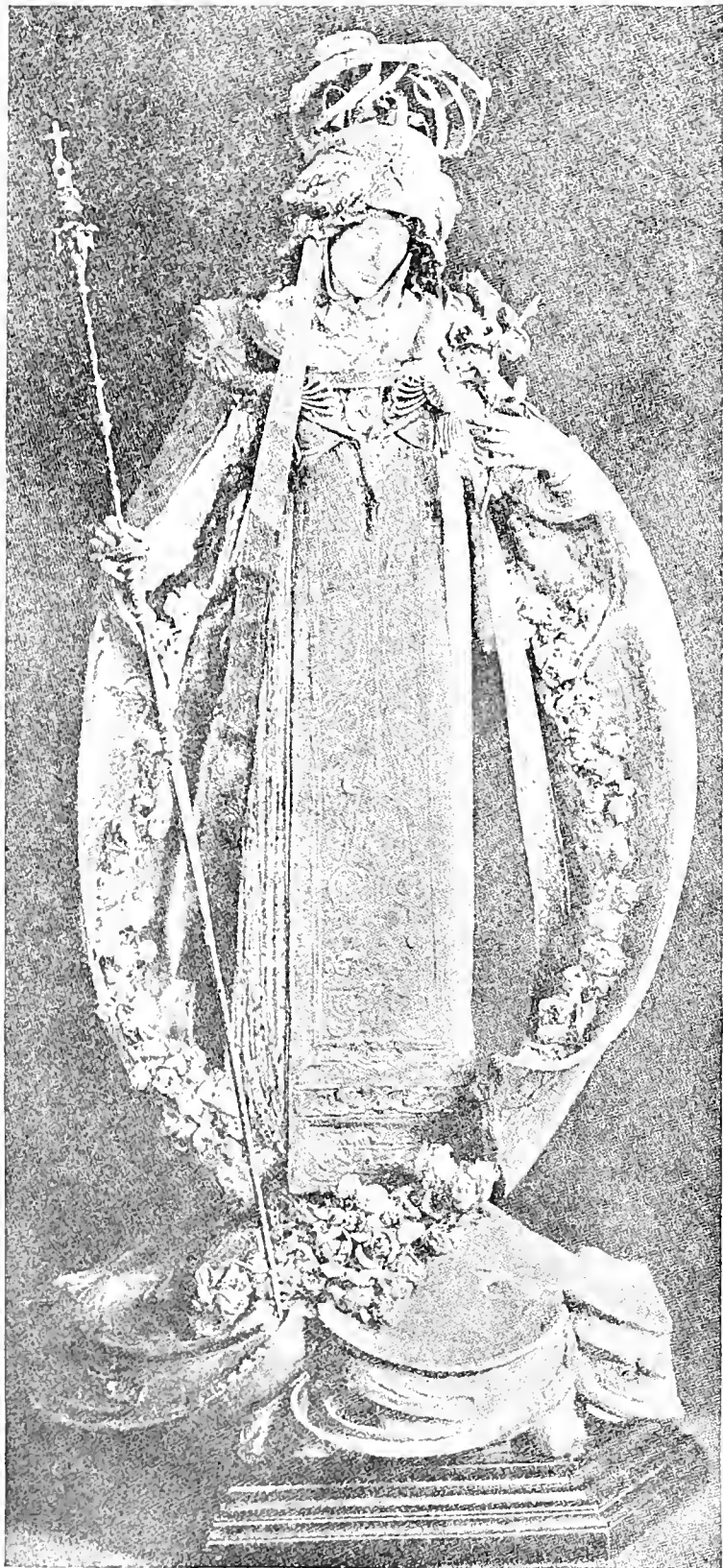


FIGURE 12

to proclaim in forging those gates to the Apollo gallery in the Louvre (fig. 9), or in this statue to Delacroix (fig. 10)? When Time, with Art applauding, holds up Fame to crown the painter with the wreath of immortality, who can deny but that the sculptor wished to proclaim the unsurpassable superiority of France in a golden age? Who can fail to see but that the sculptor wished to convey in this statue of Danton (fig. 11) that France was the Fountain of Liberty, and that his countrymen, even the young throbbing with uncontrollable earnestness, were eager to translate the doctrine of the freedom of brotherhood and glory of race at any cost for the



FIGURE 13

glory of ideal? Or in the statue to La Fontaine that he wishes to tell you of the wit of this unsurpassable son of France (fig. 13)?

And so I could go on telling you that under all great art of the metal worker, whether the thing to be done is great or small, there must always be the same working of the intellect, the same poetic feeling for the ideal in story, the same tenderness for material. No better example can be given than this by the great modern master in the loving treatment he adopted for the figure of St. Elizabeth of Hungary for the tomb of the late Duke of Clarence (fig. 12).

It is the most beautiful treatment of one of the most noble attributes of royal duty—royal charity and anxiety for the welfare of the children of the nation. Of such does great art come; and it is the duty of us all not to neglect the artist who can, as in the case of such a master mind as this, hand down the splendor of his country and the nobility of its aim and ideals.

Now for the future. Let us not hastily condemn any struggle for individual treatment; the past ages, as I have previously said, are past and gone—to be learnt from, not to be slavishly copied. The work was for a period of existence, and expressed the life of the time. To revive art, scholarship and intellec-

tual training are necessary. Intellectual art is not to be ignored, nor is it debasing art to sell it; the old masters had their workshops for execution and their shops for the sale of their creations. What we require is, not too arbitrary an assertion on the part of the architect of what is good or bad, and for which often an architect owing to the enormous amount of work he has to deal with and to his present day methods of training is not too well qualified to judge, but a stimulus to thought and energy for the artist, that the architect may gather round him a band of men working eagerly in close co-operation with him for the glorification of his buildings and so incidentally, of course, for the enhancement of his fame.

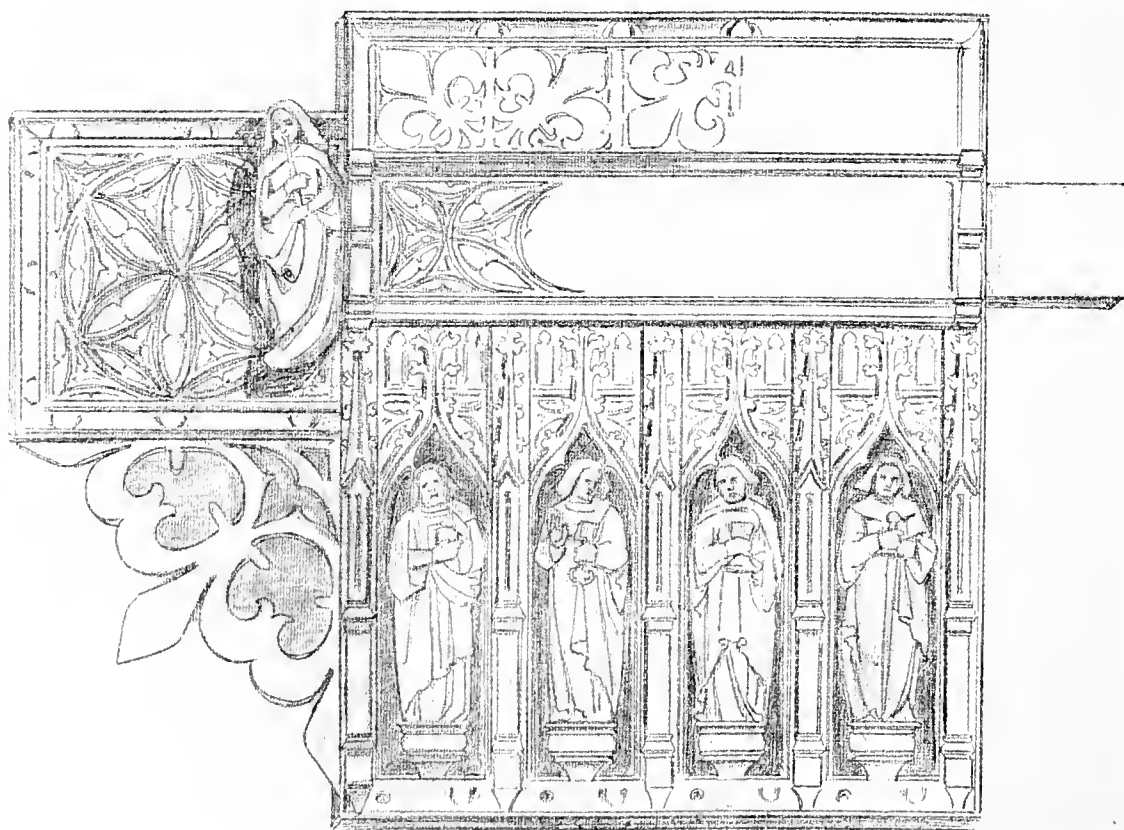


FIGURE 14

CHICAGO'S NEWEST HOTEL

THE plans for the great addition to the Auditorium Annex in Chicago—which on completion will be rechristened, with the Auditorium, "Congress Hotel and Annex"—provide a hostelry with 2,000 rooms, and representative of an outlay of about \$14,000,000. The addition is to be similar to the present structures—a huge, many-windowed box, massive at the base, but, in the addition, weakened above by serried ranks of bay windows. It will be, that is to say, neither particularly creditable nor impressive in itself; while yet making a very remarkable and vital part of the lake-front development, which promises in a few years more to be one of the fine civic achievements of the country. And there is this to be said for the hotel: In its fourteen stories and its long façade, it will

set up a wall that, as far as it goes, will screen in orderly, dignified fashion the vast, ugly city behind. Thanks to the angle of vision, hardly a skyscraper will show behind it, and we shall have, what is seldom had in American towns, a water-front, beautiful in foreground and harmonious and comparatively restrained at back. As to the hotel's interior, the present features—the classic corridor of white marble and the Pompeian room—are to be retained, with extensions; while cosmopolitanism is to have its customary emphasis in a Louis Quatorze banquet hall, a Japanese tea room, and an Elizabethan lounging room. It is no mere figure of speech that the modern hotel is a world in itself! The thought of a home and a haven has been forgotten, and we travel most furiously while we pause.—*Architectural Record*.



Club House for Officials and Workmen—Colony Wildau

GERMAN MODEL HOUSES FOR WORKMEN

BY WILLIAM MAYNER

Of the American Consulate-General, Berlin

IV.—COLONY WILDAU

THE workmen's colony in Wildau, near Berlin, consists of sixty-one houses available for four workmen's families and thirteen double residences for employees holding intermediate positions and for foremen and master mechanics, also co-operative stores, with residences for the managers, a post-office agency, a casino with residence for the landlord and rooms for the attendants, a school with gymnasium, and a filter plant. The community now contains 1550 persons. Inasmuch as the limits of the settlement require part of the workmen to reside at some distance, it was determined at the beginning of the present year (1906) to proceed with the erection of thirty-five additional houses.

A brief description of the plan upon which the dwellings belonging to the colony have been erected may be of interest.

The workmen's dwellings contain four tenements and two built out garrets for single workmen. The rent is about \$1.20 per week or \$62.00 a year and is deducted every Saturday from the wages. The foremen's houses embrace two dwellings for foremen and employees of similar station, each containing two sitting-rooms and two bedrooms of a little larger dimensions at an annual rental of 450 marks

or about \$108.00. The majority of the houses are semi-detached, terraces of three or four houses occurring in the case of two cross streets only.

Each group of houses occupies a detached position and is encircled by gardens, and hence the entire colony presents a very pleasing aspect. Although houses of the same grade are built upon the same general plan, care has been taken to introduce sufficient variety in the architecture of the house fronts to avoid all sense of monotony.

The gardens have been laid out by the Schwartzkopff Company, but their proper maintenance devolves upon the tenants.

Interest in horticulture is maintained by a distribution at the end of the summer of prizes for the best kept gardens.

Each workman's dwelling contains a parlor, of 21.25 square metres; bedroom, 15.75; kitchen, 9.00; larder, 1.30; water-closet, 1.80; passageway, 4.10; cellar, 10.00; loft, 9.00; and a garden of 150.00 square metres.

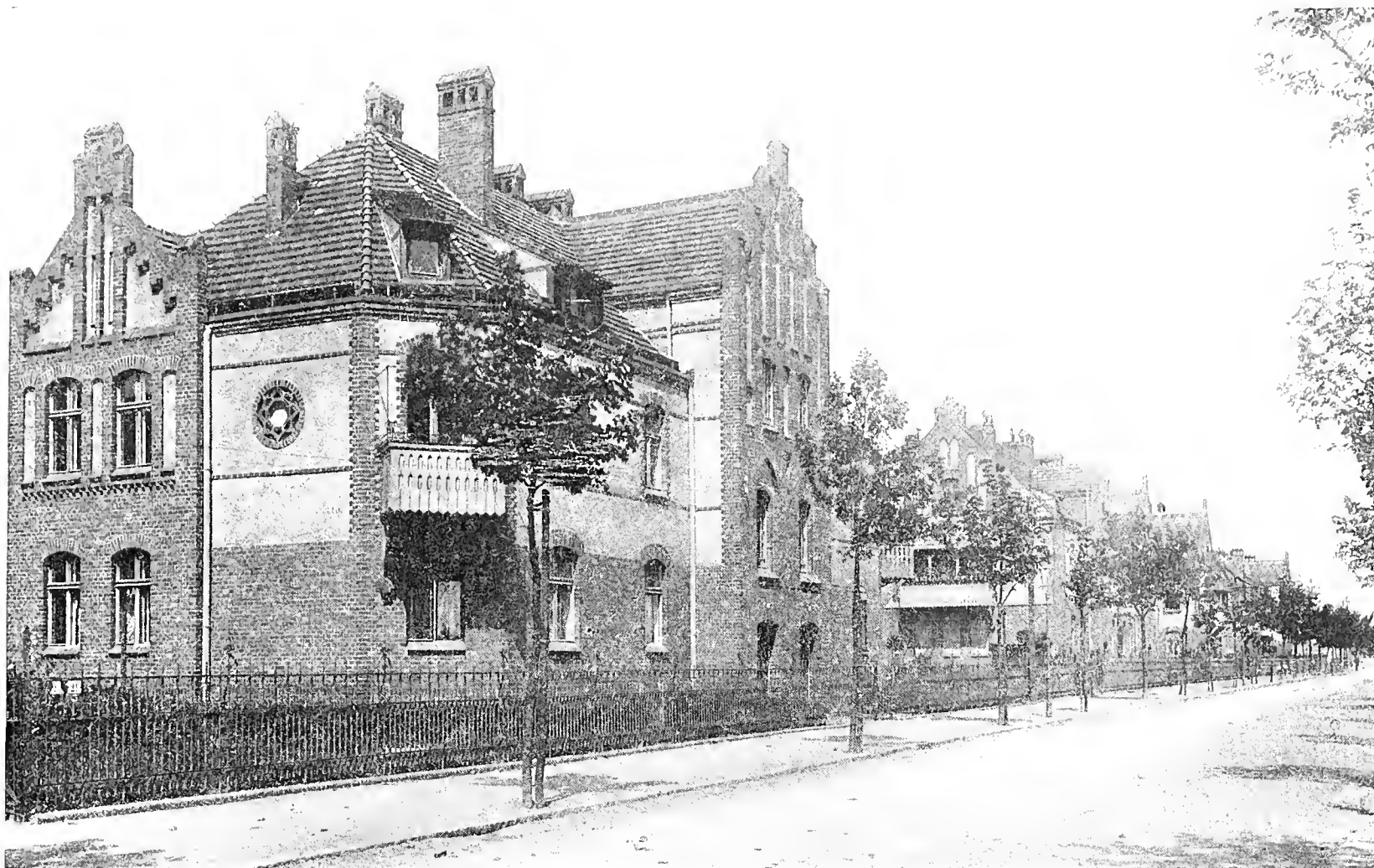
Domestic wants are supplied by the "Schwartzkopff Co-operative Stores," which include departments for the supply of meat, groceries, hardware, drapery, etc., while the casino, opened in 1906, performs the functions of a restaurant.



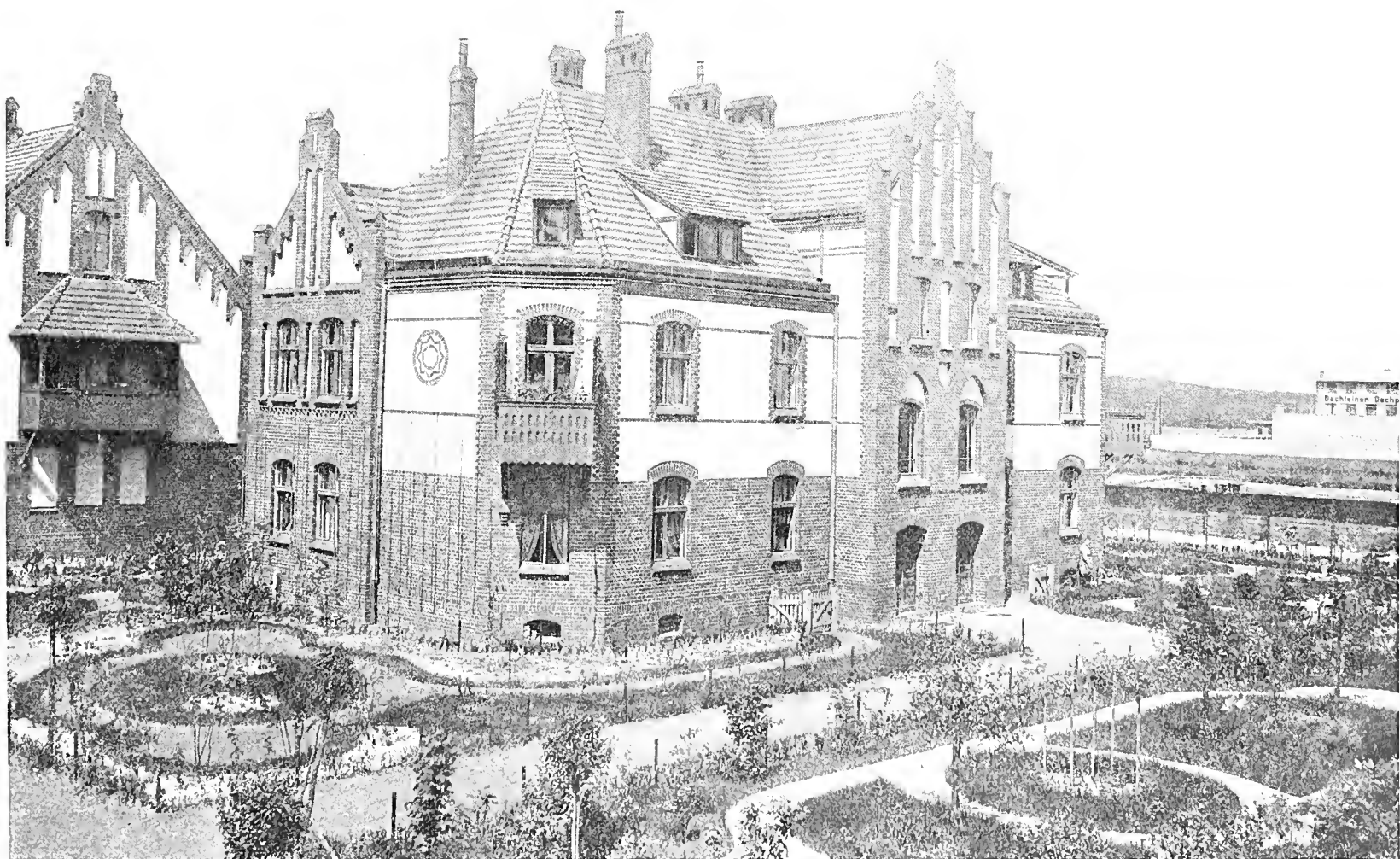
KITCHEN OF A FOREMAN'S DWELLING—COLONY WILDAU



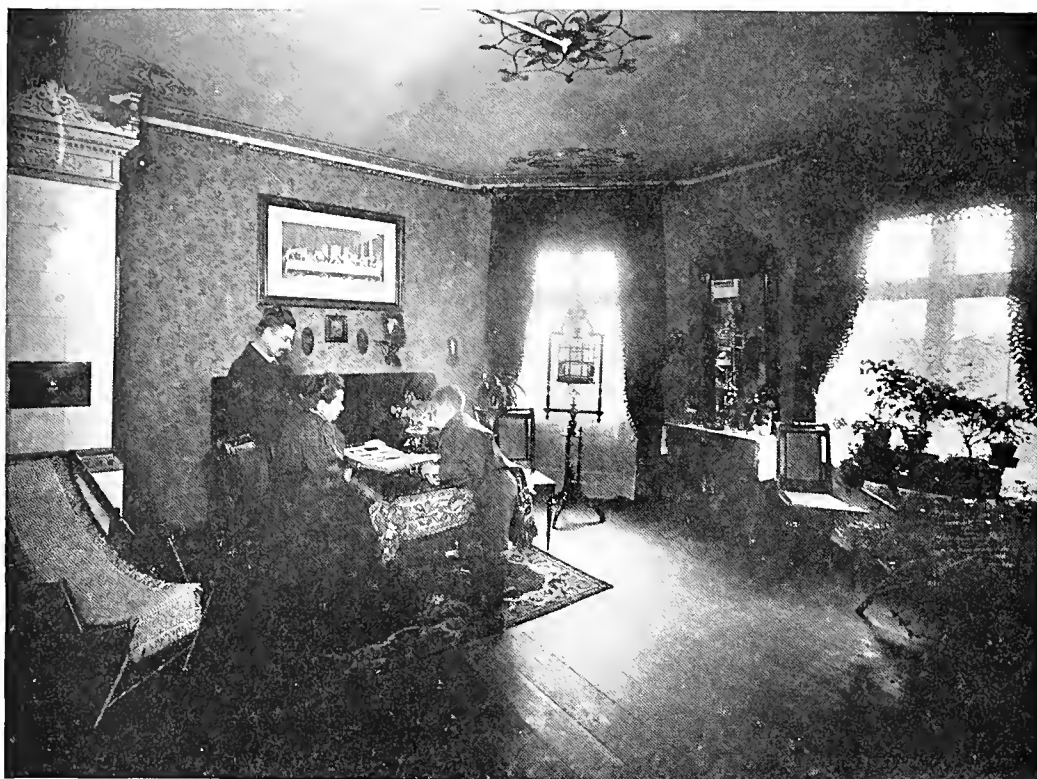
LIVING-ROOM, FOREMAN'S DWELLING — COLONY WILDAU



MAIN STREET—COLONY WILDAU



FOREMEN'S DWELLING HOUSE FOR FOUR FAMILIES—COLONY WILDAU



SITTING-ROOM OF A FOREMAN'S DWELLING—COLONY WILDAU

These institutions provide exclusively goods of excellent quality, a small margin only being allowed for profit, the balance resulting from sales being devoted to social welfare purposes.

The Schwartzkopff Company's sense of responsibility for the welfare of the rising generation finds expression in the three-storied schoolhouse, with its seven class rooms and a large school hall, and a gymnasium equipped with modern devices.

The school hall is also used for devotional purposes, and is likewise availed of by the members of this industrial community for instructive and social evening gatherings.

That full attention has been paid to the sanitary conditions of the settlement is apparent from the existence of the filter-beds, which perform the duty of removing the sewage of the waste waters, which after complete purification and sterilization are thus rendered fit for discharge into the canal, communicating with the Dahme river. The plant is constructed on Schweder's bacteriological system, and has proved satisfactory in every way, so much so that it is the object of frequent visits on the part of home and foreign authorities.

In addition to the provisions made for the comfort and well-being of the workmen, efforts have also been made to secure the comfort of the higher members of the staff, for whose accommodation residences suitable to their station have been built on the south side of the establishment amid park

plantations. Ample arrangements have also been made for the development of a pleasant social intercourse, by affording the means for healthy recreation in various forms. These objects are facilitated by the existence of a Gymnasium Club and Musical Society, which boasts of well-trained singers and a practiced orchestra.

It will thus be seen that the managers of the Company have at all times done their utmost to promote the happiness of the officers, employees and men engaged in this immense organization.

The following data have been supplied to the author by the Schwartzkopff Company, expressly for publication in *HOUSE AND GARDEN*.

The Berliner Maschinenbau-Actien-Gesellschaft works were established in the year 1852 by the late "Geheimer Kommerzienrat" Louis Schwartzkopff, under the title of "Eisengiesserei und Maschinenbauanstalt von L. Schwartzkopff." In its earlier days the firm occupied itself mainly with foundry work and the construction of special machines of original design; in particular, power saws, pumps, ventilators, steam-hammers, mining machinery and rolling mills.

The commercial crisis arising from the over-speculation following upon the Crimean war rendered a decline of the trade in these articles more than probable. This foregone conclusion prompted Schwartzkopff to take up the manufacture of railway implements. The prognosis of the enterprising founder proved correct, and his expectations



SITTING AND BEDROOM OF A WORKMAN'S DWELLING—WILDAU

German Model Houses for Workmen

in connection with his new ventures were so fully realized that within a short time the manufacture, begun in 1860, of sidings, travelling platforms, turntables, roof structures, bridges, station equipments, etc., developed to such an extent that Schwartzkopff found it necessary to considerably extend his works.

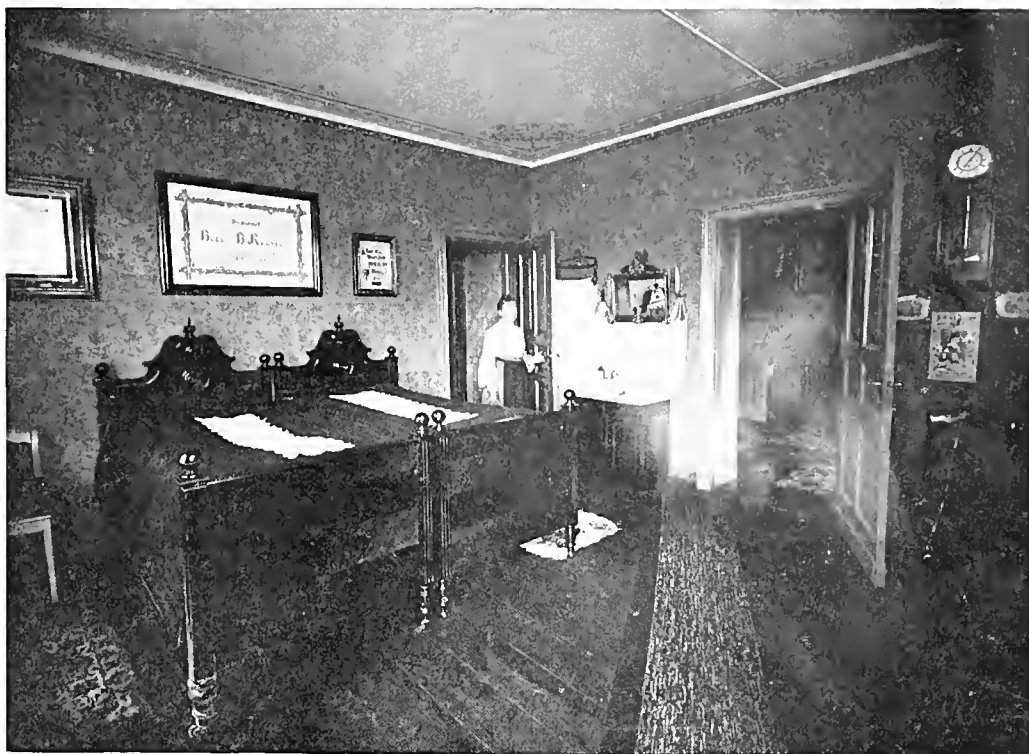
When a few years later, in the year 1866, the establishment carried out its long projected plan of adding the construction of locomotives to the existing departments, an extensive branch establishment was erected on the site known as 96 Acker Strasse within easy distance from the parent works in the Chaussee Strasse. From this moment the construction of locomotives became the principal department of the firm's activity. The creation of this new department, which eventually became an essential feature in establishing Germany's position as a locomotive producing country, rapidly obtained for the firm a world-wide reputation. On the 8th of July, 1870, the firm was incorporated as a limited company, under the title of "Berliner Maschinenbau-Actien-Gesellschaft vormals L. Schwartzkopff" the founder remaining until 1888 at the head of the establishment.

When toward the end of the seventies there was a noticeable decline in the demand for locomotives, the firm turned its attention to other specialties, and accordingly added in 1878 the construction of torpedoes, submarine mines, and other utensils of war; subsequently that of steam engines, boilers, air compressors, hydraulic water supply and pumping machinery.

In due course the development of electrical engineering exercised its influence upon the firm's sphere of activity with the result that an electrical department was instituted in 1885.

In 1897 departments were added for the manufacture of linotype composing machines, and 1893 witnessed the inclusion of slow and quick working piston pumps and patent high pressure centrifugal pumps, as well as machinery for actuating swinging and bascule bridges and sluice-gates.

In 1897 the new works, covering an area of 148 acres, were built in Wildau, near Berlin.



BEDROOM OF A FOREMAN'S DWELLING—COLONY WILDAU

Mr. Fairlie, in his work on "Municipal Administration," says of the German system: "The active management of municipal affairs is very largely in the hands of a special class of technically trained officials, who apply scientific administrative methods to a degree unknown in other countries. Yet it is these cities which have advanced farthest in the direction of what is known as 'municipal socialism'; not, however, as the result of any political propaganda, but as a gradual development from their own experience."

Another authority, Mr. Justice Horsfall, thinks that the system which exists in the best managed cities in Germany seems to be the only one by which the control of the housing of the inhabitants of a large city can be properly managed. The Germans, he says "have long known that this work needs the whole time and the whole attention of many well-trained men who are aware that the community will hold them responsible for any mistakes which they may make."

In Berlin, the building police supervise the making of plans for the proper laying out of streets and open spaces, both in the city and in the districts outside of the city limits. This department is well informed regarding the needs of the community, so that its plans provide all that is necessary for the health and welfare of the population and can force all who build to comply with its plans and regulations.



A NURSERY OF EVERGREENS NEAR PARIS

THE NURSERYMEN OF PARIS

BY JACQUES BOYER

PLEASURE in all horticultural pursuits has been singularly developed in France during recent years.

For every villa, of which such vast numbers have been built during this period in the suburbs of Paris and the other large cities of France, a garden has become a recognized part of the scheme. In short, my fellow countrymen have become so exceedingly practical that they are unable to conceive of a country house without at least a morsel of earth alongside, in which they may plant a tree or two, some flowers and, last but not least, the kitchen garden.

It may readily be imagined that these tiny plots are by no means "parks," with a monumental air, after the manner of Le Nôtre, supporting a vast palace with wide extent of greensward as a setting for the display of formal and stately promenades or brilliant fêtes. Such establishments are now, in France, few and far between, and their place has been taken by a multitude of *bourgeois* houses, with small parterres agreeably varied with nooks and

dells, with stretches of greensward here and there, with gently curving paths bordered by conifers of varied foliage on either side, and the kitchen garden, with its fruits and salads, vegetables and savory herbs; where one may also gather an abundance of apples and pears and the juicy peach.

But to procure all these good things for planting in his garden the amateur is entirely dependent upon the services of the *pépinieristes*, who furnish him with the young trees and plants grown with expert skill to an admirable condition for transplanting. It is the methods employed by these gardeners which I purpose to describe.

The more important of these establishments are found in the suburbs of Paris, where the temperate climate is especially favorable for such industries.*

Let us first consider the growing of the ornamental trees and shrubs. The Parisian nurserymen grow many kinds of shrubs and vines, among others,

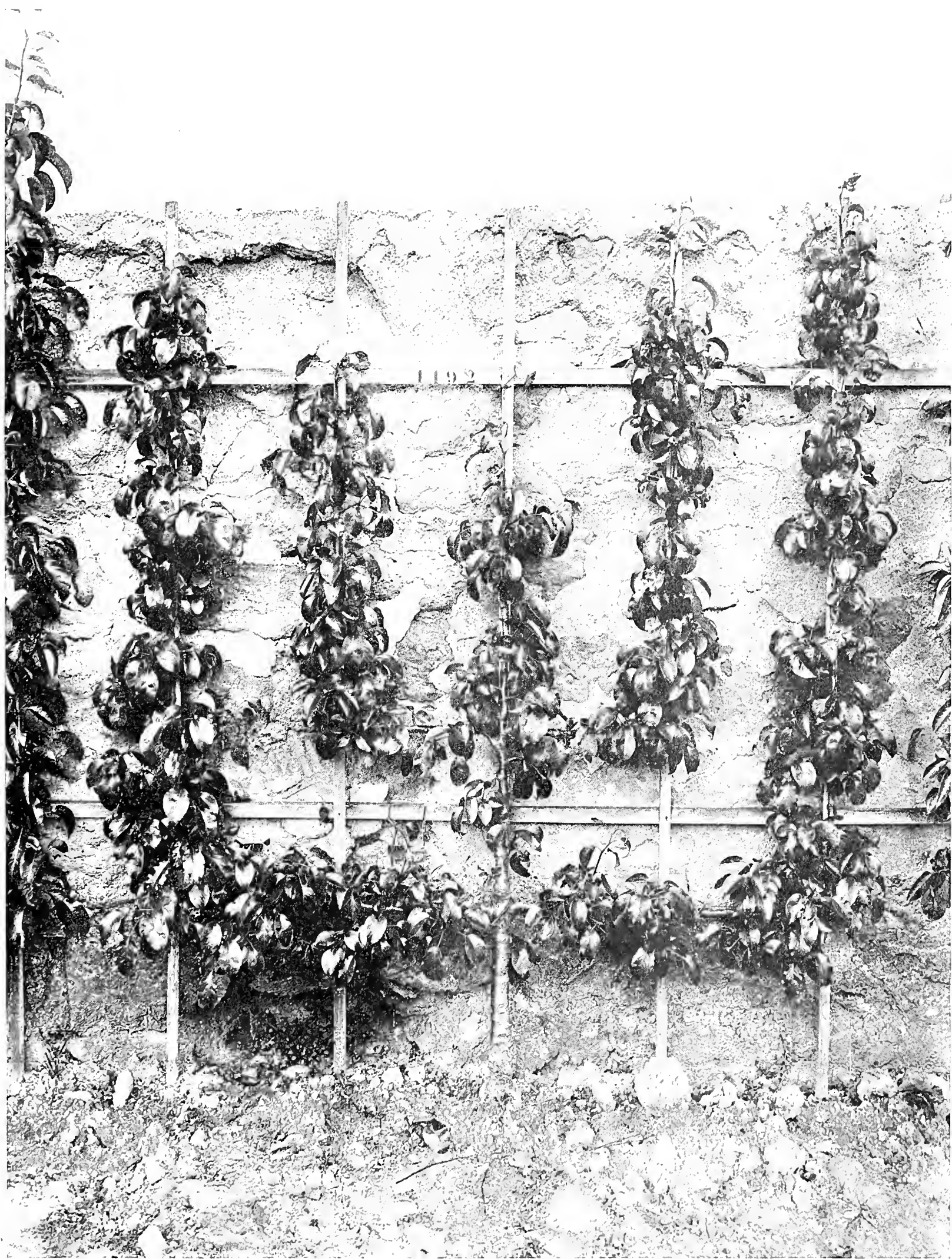
* The photographs from which the accompanying illustrations have been made were taken at the establishment of MM. Croux et fils at Chatenay and at that of M. Nomblot-Bruneau at Bourg-la-Reine (Seine), and show very clearly the different activities of a typical Parisian nurseryman.



Pear Trees Trained en Pyramides Ailées and en Candélabres à Cinq Pans



An Apple Tree Trained à Tête Formée



Pear Tree en Palmette à Cinq Branches

for instance, the wistaria, clematis, peony, hortensia, rhododendron, azalea, fuschia, begonia, rose, etc. They exert themselves to produce as many varieties of each as is possible, and the annual horticultural show, held in Paris in May of each year, affords a magnificent display of these and many others. The peony, for example, by reason of its splendid coloring and extraordinarily large blossoms and its very rustic expression has for a long time held the place of honor in French gardens. These plants are often a metre high, and the

flowers, sometimes white and pink, sometimes pale yellow or, again, rose colored, crimson or purple, dispute the palm with the rarest specimens of the azalea or rhododendron which all show to the best advantage amid wilder surroundings. The illustration on page 277 shows rhododendrons in full bloom. At this stage they are potted with a ball of earth and sold.

Conifers receive equal attention with deciduous trees, as their evergreen foliage and their hardiness highly recommend them to the amateur gardener. One notices especially the pitch pine, the cedar, the Scotch fir, and the larch. The juniper, the cypress and the yew are also conspicuous in the plantations. The view on page 272 shows a group of conifers at MM. Croux et fils, but only partially succeeds in expressing the exquisite shades and sparkling tones and the graceful bearing of the many different varieties.

But let us turn our attention to the most remunerative part of the nurseryman's craft—the grafting of young fruit trees. There are three methods of grafting ordinarily employed in the neighborhood of Paris. In the graft *en fente Barbeboise*, which is used from January to March, the branch is cut slantwise until the sap begins to flow. The end of the stock is then split with a pruning hook and the end of the graft is cut to a chisel edge and inserted in the split end in such a manner that its bark is flush with the bark of the branch of the parent tree. They are then bound tightly together with an osier, and the whole covered with a plaster to prevent



A BED OF PEONIES

water from penetrating to the heart of the wood. The composition of this plaster is as follows:

Shoemaker's wax,	56 parts.
Yellow wax,	16 "
Tallow,	14 "
Sifted ashes,	14 "

The second method is known as the graft *en couronne* and is used in mid-April when the flow of the sap has reached its maximum. As in the first method, the branch is cut slantwise. The bark is then cut vertically at the highest point of the beveled end and peeled aside. Then after having shaped the graft like the mouthpiece of a clarinet a notch is formed at an acute angle, the bark is returned and laid over that of the graft, and the whole then bound and plastered, as before.

There is also a third method used, known as the graft *en écusson*. A bud, of the variety which it is desired to engraft, is cut at the moment in August when the sap has reached its maximum flow. The leaves are trimmed off except at the very tip of the twig. Then a T shaped incision is made in the stock, the bark is raised and the graft inserted and bound around with cotton cloth. Eight days later the binding is loosened, and a month after entirely removed, when the graft has secured a healthy growth. In the following year, toward the end of winter, the stock is cut off above the graft.

After making a careful selection of the young fruit-bearing trees, the nurserymen give them different forms by means of pruning and training, in order to satisfy the varied tastes of their customers.

The Nurserymen of Paris



RHODODENDRONS IN TUBS

The illustrations show several of the more popular shapes in vogue in Paris, such as the *pyramides ailées*, the *candélabres à cinq pans*, the *tiges avec tête formée*, the *U doubles*, and the *palmettes à cinq branches*. Pear and apple trees are the ones most generally cultivated in this way in France. Pear trees especially prove amenable to such treatment. They furnish excellent fruit, whether treated *en espalier*, that is trained on a rectangular metal lattice work against a wall, or growing free; the candelabra, the single band growing in parallel lines on one side of the stem, and the *palmette* are most used. In the *palmette* the branches are superposed on both sides in parallel lines, first horizontal and then vertical in direction. This affords a very agreeable effect in vegetable gardens, but demands the services of the most experienced gardeners. The amateur will do well therefore, to adopt the simpler forms if he lacks the necessary skill to train the *palmette*. The candelabra of four or five branches is easy to execute, and for this one chooses a graft of a year old which is cut back for half its length. In the following year the stem is cut back to within thirty centimetres of the ground, keeping only two branches, one on the right, the other on the left. When they have attained about a metre's growth, one trains them first horizontally and then, for the last thirty centimetres of their length, vertically. When these are well established, one selects in the middle of each horizontal branch an offshoot capable of forming a second line of growth parallel to the first, and the process may be continued indefinitely.

For the unilateral bands above referred to, two or three rows of branches are sufficient for a good yield of either apples or pears. For the *cordon à un rang*, young trees of about a year old are selected and planted about two metres apart. Then when they are well established in their growth, one binds them by means of an osier to an iron rod about forty centimetres above the ground. Care must be taken not to bend the trees at a right angle lest they snap, but on an arc of a circle. The first tree is bound to the lowest rod, the second to the next higher, and so on. More than two thousand varieties of pears have been already produced by the skill of the Parisian nurserymen, but the amateur gardener will do well to confine himself to the well-proved varieties; those, that is, which are hardy and well-bearing. Such, for example, are the small and sweet fruited *Doyennés*, which ripen in July, the larger sized *William* with a pale yellow fruit and a luscious flavor resembling a muskmelon. This ripens in August. The sweet *Beurrés* and the *Louises-Bonnes* of excellent flavor and easy to grow, whose fruit is yellow, shot with red, and more especially the *Bons-Chrétiens*, a large round pear of green and red coloring with brittle flesh, and greatly appreciated by gourmets.

Apple trees grow equally well in granitic or argillaceous-silicious soils. Exposures to the north, northeast, or northwest are the best. But among the three or four thousand varieties there are a few which prefer a warm though slightly shaded exposure. Such are the *Calvilles*, the *Canada* and the *Apis*.

The *cordons latéraux* and the *palmette* are the forms best adapted to training the apple tree, though in some orchards one often sees vigorous and full-bearing trees with tall trunks and fully rounded out heads. As the apple is a fruit little appreciated in summer, when the more succulent cherries, peaches, apricots and plums may be had in abundance, French amateur gardeners cultivate the winter varieties of apples almost exclusively. Therefore the Parisian nurserymen devote their entire



PEACH TREES TRAINED ON A DOUBLE TRELLIS

attention to the large *Reine des Reinettes*, a yellow apple striped with red, of fine form, firm flesh, and sweet aromatic flavor, which keeps well until April; to the magnificent ribbed *Reinette du Canada*, the oval *Calville blanc*, a pale yellow apple half sweet, half tart with an aroma recalling the banana; the *Apis rose*, with a mother-of-pearl, yellowish skin shot with brilliant red, much in demand for French tables.

Besides the two special fruits, one sees in the gardens of the nurserymen many beautiful specimens of plants and vines which are obtained by layering. The most celebrated nurserymen have a layering process which is preferred to the more usual method. This is known as layering *en panier*. In brief, it consists of placing the stems in a wicker basket filled with a mixture of earth and vegetable mould. In this rich soil the young roots grow rapidly, and the shoots may soon be detached from the parent stem. Such cuttings will usually bear the same year in which they are transplanted.

Peaches, in the climate of Paris, do best on trellises, though in Southern France they flourish

abundantly on the open tree. They are usually sold by the nurserymen, grafted on a plum or blackthorn stock. The former do best in a shallow clay soil and the latter do equally well in poor, chalky, or loamy soils.

Apricots do not grow without skilled attention in the latitude of Paris, though they do well farther south. They are grafted on plums, almond trees, and the blackthorn. They are usually vigorous, but need full exposure to the sun and air and are unhappily much subject to the gum disease which causes them to deteriorate rapidly.

As to the different varieties of plums, cherries, gooseberries and raspberries which one sees in the nurserymen's gardens, they form but an adjunct to the main business. Space forbids our discussing them.

We may close with a mention of the localities of all of the principal market gardens, which are found in the immediate suburbs of Paris, in the departments of Seine, and Seine-et-Oise, and at Bourg-la-Reine, Châtenay, Verrières, Juvisy, Vitry, and Montreuil-sous-Bois.

A RESTAURANT ON THE BORDERS OF A LAKE

WINNING DESIGN BY F. C. HIRONS -TEXT BY DONN BARBER

THE PARIS PRIZE OFFERED BY J. PIERPONT MORGAN, ESQ.

Programme by M. Louis Bernier

THIS establishment, placed on the hillside of a rolling country, should have its principal entrance on a road following the contour of the lake and another entrance on a smaller road situated about sixty-five feet above the former one. **The Problem** Ramps and staircases and paths should make easy access for carriages and people on foot to the different terraces, on which should be placed the main building, its pavilions, the various games, the kiosques, the bosquets, etc.

The principal building should contain on the ground floor a great dining-room and several other rooms and drawing-rooms, besides the necessary vestibules, etc. On the first floor, which should be in direct communication with the roof terrace, there will be private dining-rooms. On each floor the necessary dependencies, service, toilet rooms, etc. A grand staircase, elevators, service elevators and stairs, and so on. The kitchen and other quarters of the service should be in a sub-basement situated on a special court.

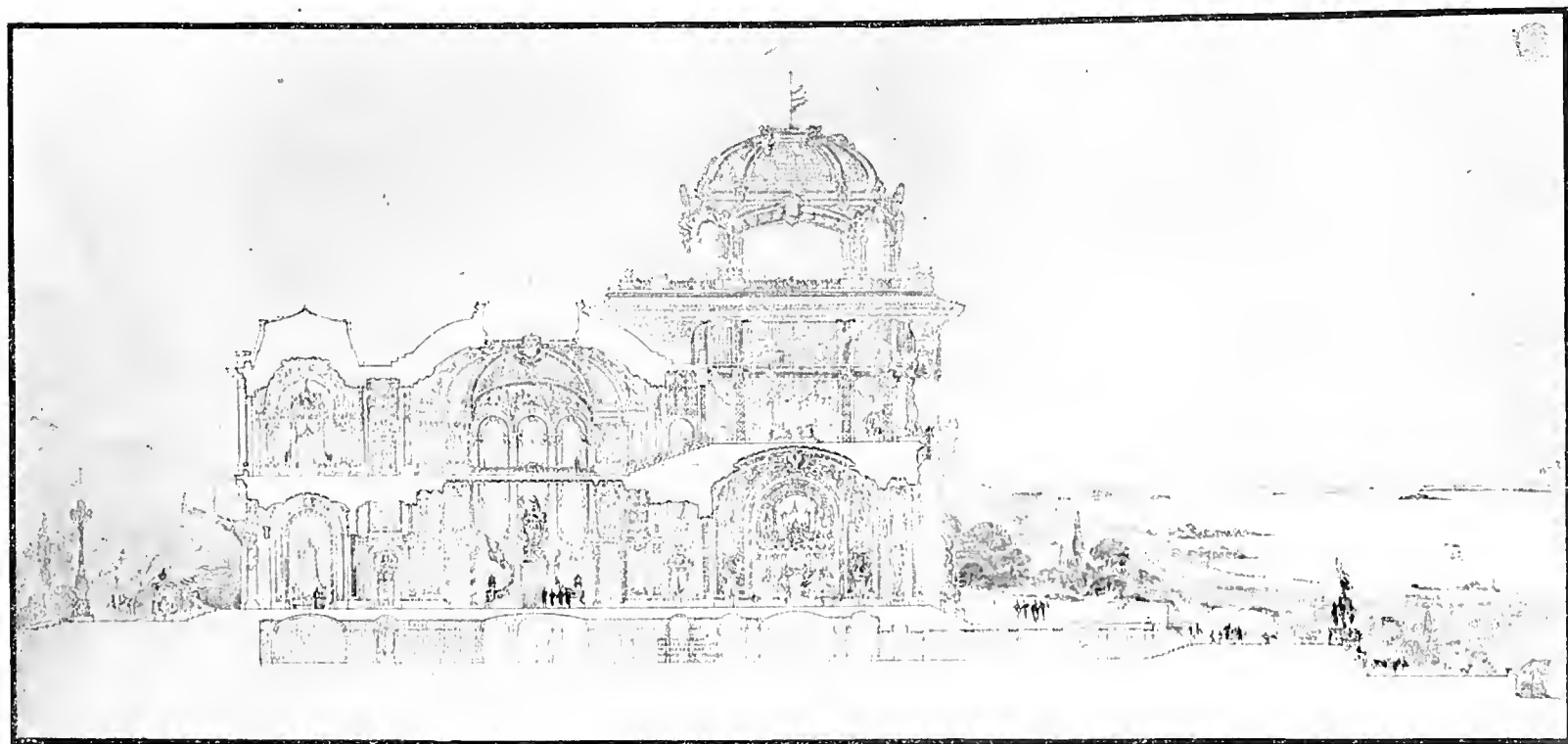
In the garden there should be a summer café with its dependencies and kiosques for music, several tennis courts, croquet lawns and space for all outdoor games. Bosquets shall be arranged near the

principal building containing the restaurant, and also in other parts of the grounds.

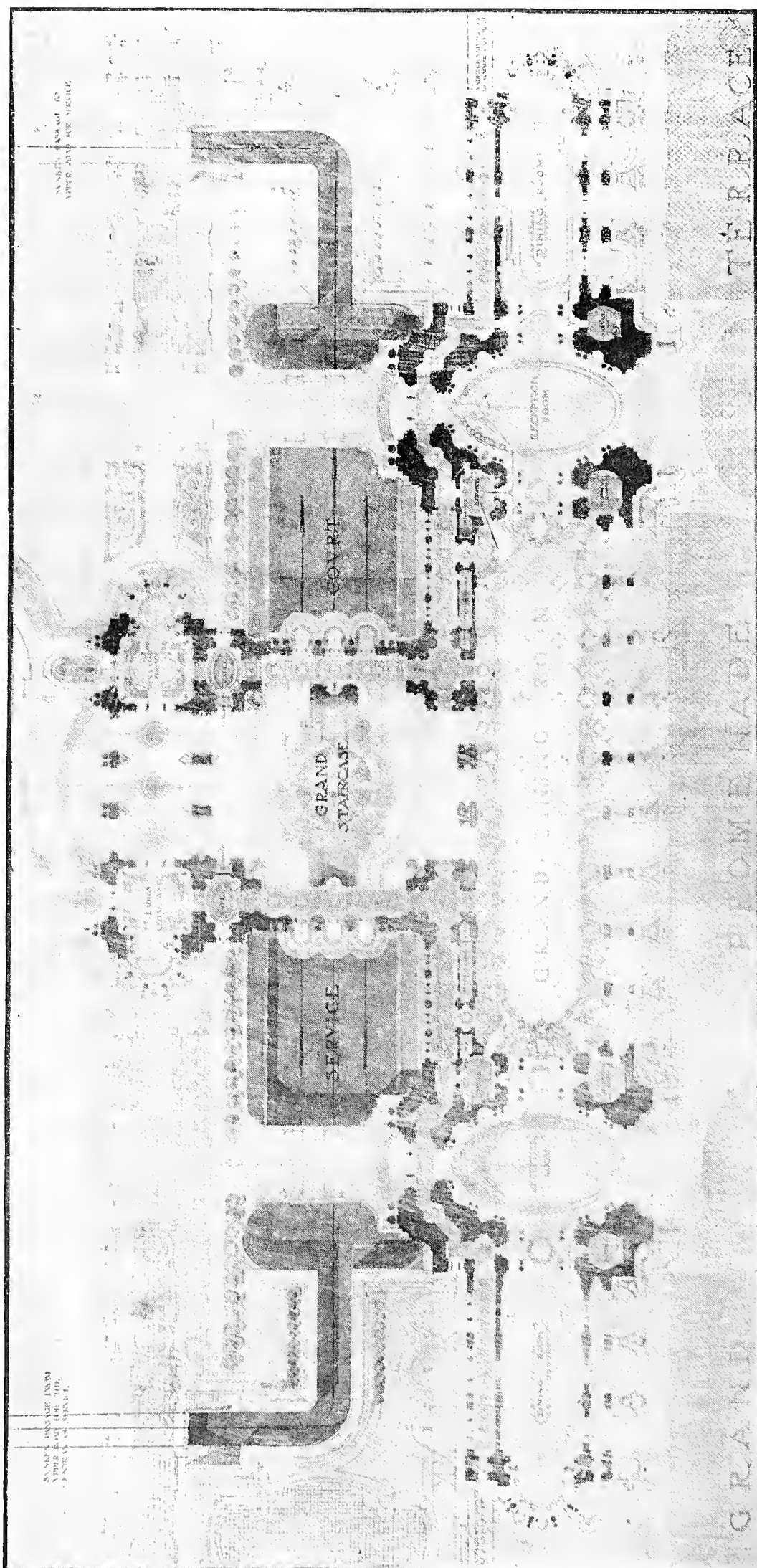
The service buildings near the upper road shall consist of stables, sheds for carriages, garage for automobiles, large service court and a bar for the coachmen and servants. There should also be lodgings for the Director and the various employees. The public will be able to enter the establishment either from the main roadway or from the smaller road. The distance between the principal road and the inner road is three thousand (3000) feet. The width is undetermined.

For the sketches there is required a block plan at $\frac{1}{128}$ inch scale of the restaurant and all the various dependencies, etc. mentioned: also a plan and section of the restaurant and its *immediate* dependencies at $\frac{1}{32}$ inch and its façade at $\frac{1}{16}$ inch.

For the rendu there is required a plan at $\frac{1}{32}$ inch scale showing the restaurant and all the various dependencies, without, however, showing the general layout of the grounds beyond them. Also two plans and a section of the restaurant and its *immediate* dependencies at $\frac{1}{8}$ inch scale and an elevation at $\frac{1}{4}$ inch. By a subsequent letter the requirements of the rendu were changed to the



SECTION THROUGH THE BUILDING



FIRST FLOOR PLAN OF THE RESTAURANT

following. Required for the rendu a plan $\frac{1}{32}$ inch showing the restaurant and all the various dependencies, without, however, showing the general layout of the grounds beyond them. Also a first story plan and section of the restaurant proper, omitting its dependencies, at $\frac{1}{8}$ inch scale, a plan of the second story at $\frac{1}{16}$ inch scale, and all elevations at $\frac{1}{4}$ inch scale.

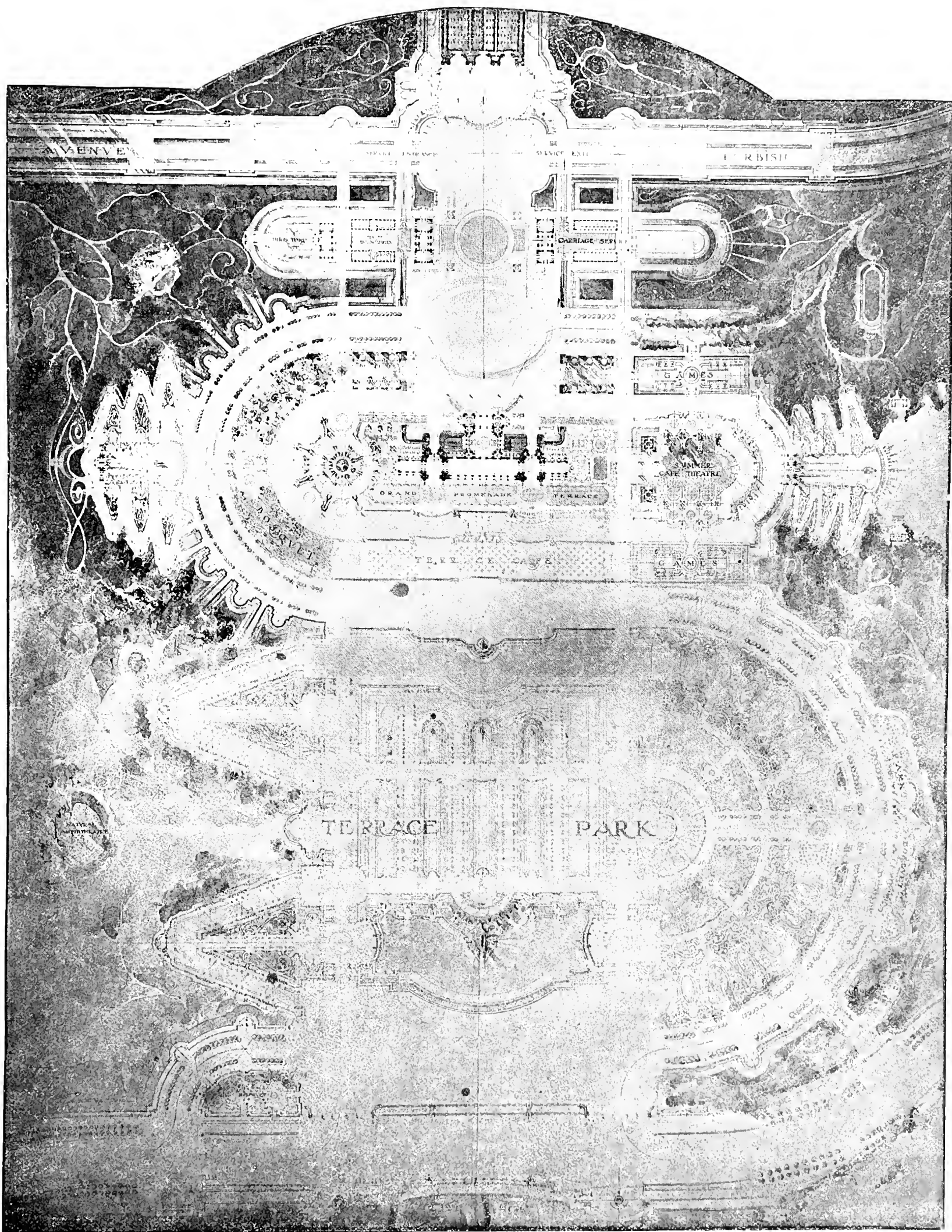
LLOYD WARREN,

Chairman Committee on Education.

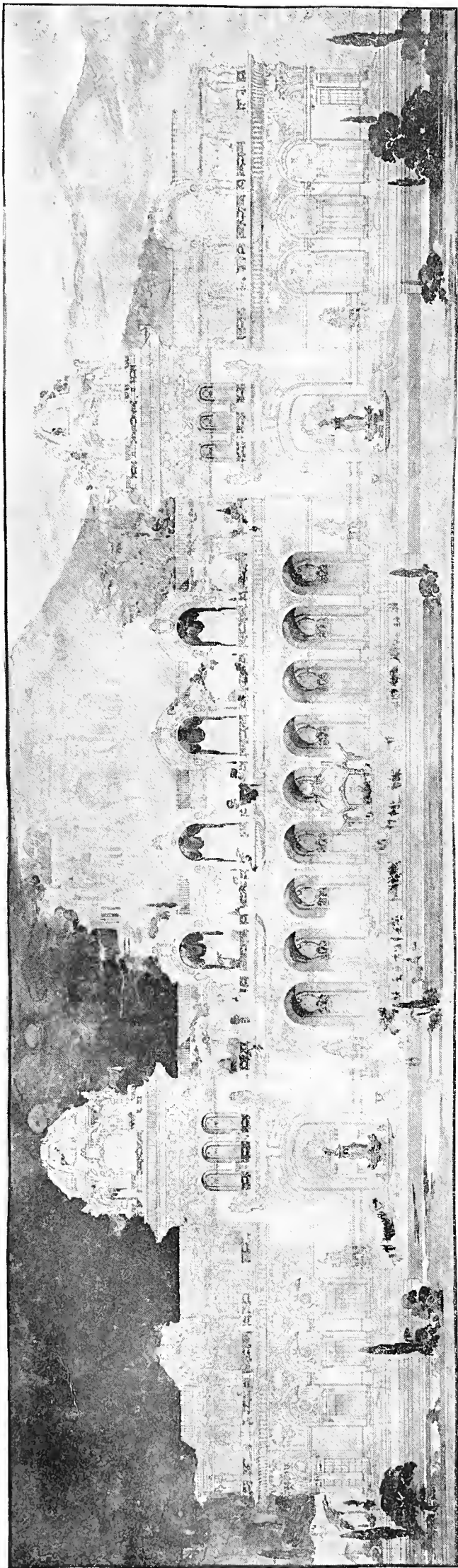
In our life there is no possibility of standing still; we either advance or retrograde, and each step in advance but brings us to a new height with its broader horizon and stronger calls to advance yet again. Success lies not so much in achievement as in the desire and ability to achieve still greater things. Some one has said that the moment a man or a nation feels satisfied with past achievement, that moment marks the beginning of the downward road. It is eternal dissatisfaction which pushes us forward: your work is good, go then and do better.

The earnest seeker after truth never finds it, for each time it is in sight, a way to higher truth is shown and the quest begins anew and eternally goes on and on. To accept to-day the truth of yesterday means moral stagnation; permanently settled beliefs stop advancement. Believe to-day if you will, but to-morrow deny if you must in the face of better truths; so shall you progress, but you shall never arrive.

It is such tenets as these which have led to the progress of the Society of Beaux-Arts Architects, a progress which has been especially marked during the past year. It is impossible within the limits of this article to state this progress in detail. The record however is on the books of the Society and any one



THE GENERAL PLAN



THE FAÇADE

interested can easily acquaint himself with it through the medium of the Committee of Education.

The Paris Prize competition is a yearly mile-stone in the progress of the Society and the competition which has lately been held has brought forth a quality of work on the part of the students which is of surprising excellence. The drawings shown in this competition would have been impossible even as recently as five years ago in this country. They rank well up with the best that has ever been seen in the exhibition of the Ecole-des-Beaux-Arts in Paris. The prize was awarded this year to Mr. F. C. Hirons, reproductions of whose drawings illustrate this article. Mr. Hirons will shortly go to Paris in the first class of the Ecole-des-Beaux-Arts and there carry on his work as a disciple of the Beaux-Arts Society in America, studying at the mother school.

There seems to be a misunderstanding on the part of the public as to just what study at the Ecole-des-Beaux-Arts does for a man. We will assume that he goes to the Ecole-des-Beaux-Arts because he believes that it is only in that school that he can obtain the best technical training available, that it is only there that he can learn something of the language and manner of a modern live architecture. He goes there to learn how to think and to think rationally and logically. He should go there to learn how to honestly and carefully express in his design the architectural function and usage of a building. Scientific training is necessary to this honesty of expression.

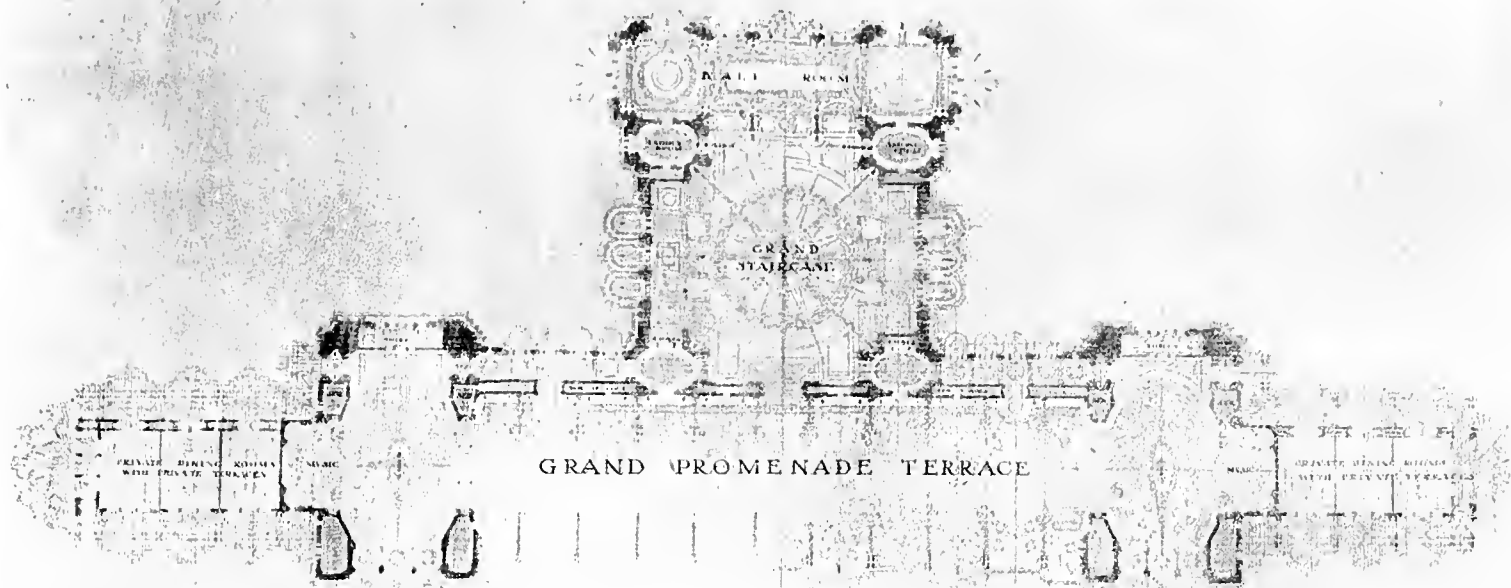
Architecture means primarily integrity of design, effectiveness of mass, beauty of proportion and propriety of detail. A building can be good architecture if it suits all these conditions. To this, however, beauty must be added to make a building live.

The predisposition shown by many of the students of the Beaux-Arts to servilely copy existing French monuments, or to indiscriminately imitate European forms, or to Parisianize American architecture is certainly to be deplored, for that is far from the intention of the school teaching. It is not meant that we should adopt French ideas too literally as the final architectural word; this would take us from the broad highway of progress and put us in a special narrow road which leads in the end nowhere.

The successful architect of to-day cannot become a specialist without ruining his influence and usefulness. Individuality and personality in architects' work should not be confounded with the specializer. A powerful personality like Michael Angelo, or Garnier, or Richardson found its best expression in the use of certain special architectural forms which each shaped to his own individual needs and ideals. While these men have left behind them wonderfully interesting and noble monuments, they themselves have made little or no impression upon the world's architectural development. Their individuality died with them because their methods were not based upon a communicable tradition. They were essentially innovators. They were the Shakespeares of architectural history.

As we look back over the history of art in a broad sense we are struck by the importance of two things. On the one side we see the geniuses who owe everything to nature and who seem to spring forth at the beck of destiny. On the other hand we see the schools striving to impart to the general mass of toilers a modicum of professional education in order that one

A Restaurant on the Borders of a Lake



PLAN OF THE SECOND FLOOR

generation may be connected with another and new men may profit by the progress made by their predecessors. We hear the repeated criticism that every institution of learning is an obstacle to independence, but if there is any branch of art that requires sober and serious knowledge and training it certainly is the profession of architecture.

It is only the architecture based upon tradition that can live, for, as every department of our modern life and civilization depends upon and is traceable to tradition, just so much the buildings which house us bow to that tradition. We cannot deny tradition any more than we can deny history. Nor can we dispense with it nor ignore the sequence of the evolution in our modern architecture.

Acknowledging tradition, therefore, we go to Paris and to the Ecole-des-Beaux-Arts where we find its teachings in the very air we breathe. We go there to become imbued with the inspiration that comes with the study of the past; we go there to live in an atmosphere of the beautiful things of antiquity; and then we come home to a country which has no tradition, which has no art history, which has seemingly little or no respect for the things of the past. We come to a country where the watchword is independence, where everyone is going forward, not stopping to look back, and missing the appreciation of all the fine things we have learned, we who have been over there and who all have the same feelings and tastes, get together to talk over again and again the days spent in Paris. We believe so thoroughly in it all that we try to spread the little knowledge that we have obtained.

This was the beginning of the Society of Beaux-Arts Architects.

We may not admire certain traits of the French people as judged from our own standards, but we must frankly admit that the French people are the real artistic thinkers and workers of to-day. It is too often forgotten that the French people are leading us in nearly all the things that we are developing. France is distinctly a nation of research. They are always searching for something new. They never let well enough alone. Their patience is infinite, their mastery of detail beyond understanding.

We are apt in this country to attach too much importance to failures, not realizing that failures are absolutely necessary to success. It is not what a man produces always that makes for the better in the affairs of the world, but it is this continual effort which is being made all along the lines which raises the standard of our performances. It is not possible for one man to make a success of everything, but fortunately his failures are soon forgotten and his successes only are remembered. It is not necessary for a man to do more than one great thing in his life to be remembered. Waste in all matters soon disappears and is forgotten, the good it is that lives.

We try too much to achieve results by the shortest route; we try to save labor and trouble and to reach our end by the shortest way. It is better to work along doing the best we can with every detail, and if we do this the results will take care of themselves. Earnestness of purpose and honesty of expression are the all important factors, and these are the cap and corner stone of the Society of Beaux-Arts Architects.



LONG GREY MOSS ON OLD CEDARS



SPANISH MOSS ON LIVE-OAKS
Lagoon in the City Park, New Orleans

THE LONG GREY OR SPANISH MOSS

BY GEORGIA TORREY DRENNAN

OF all our native epiphytes the long grey moss, *Tillandsia usneoides*, is the most abundant. From the Dismal Swamp to the Gulf of Mexico in all heavily timbered lowlands it depends in long, feathery sprays from the branches of evergreen and deciduous trees; a picturesque, and a somewhat weird feature of vegetation.

Embedding its roots in the bark, it derives its sustenance from the air, not depriving trees of any vital properties. It partakes of the nature of the sylvia of the Gulf coast in strength and luxuriance. The live-oak, pine, magnolia, cedar and cypress trees of the Gulf of Mexico are gigantic. The moss clothes them in misty grey on the under side of the branches, in rank profusion, with the foliage in green on the upper side. Yards long, full and fluffy, the moss covers the trees from top to bottom, except pines, which seem to be too tall to suit its inclination. Oaks are more heavily draped than magnolias or cedars. The bark of oaks furnishes ideal lodgment for the bird-sown or wind-blown seed.

Time was when long grey moss was considered a novelty, without any useful properties. This is not the case now. It is extensively used in upholstery, mattresses, and in saddles, carriages and horse-collars. Vats are constructed near the source of supply, and the moss is packed in a dampened condition to sweat, which removes the outer grey cuticle, leaving the wiry, black strands, which resemble horsehair. It is known in commerce as vegetable hair, and is sold in bales. It is one of the most valuable products of the Gulf coast.

Seldom are seacoast sections agricultural, the land being composed almost entirely of sand. Decaying vegetable matter is a source of fertility to only a limited extent, as there is too little adhesion in the sandy soil for retention. Nevertheless, the moist air, the heat and the subterraneous sources of constant moisture are productive of the finest timber, probably, in any section of the United States. It is impossible to convey an exact idea of the charms of the level shell roads, long-stretching, broad and level, and as white as snow, shaded by trees that are the picture of luxuriance in mingled green foliage and misty grey moss. The wonder never ceases that the thousands of pounds of moss torn from the trees for commercial purposes annually, make no appreciable difference in the lavish quantity the trees naturally support.

The narrow, awl-shaped leaves recurve in a manner suggesting tiny spoons, that hold the moisture and vitalized air that feeds the moss. Its constant repair, of the stripping from the trees, is like a miracle; its growth is apparently never

arrested. The grey moss is a popular decorative plant in winter. It is sent by car loads, with holly, palmetto and mistletoe, to cities for Christmas decorations. The light and filmy grey combines softly and beautifully with the dark green of cedar, palms, and palmetto; also with the bristling, bright green holly in all sorts of decorative schemes.



MOSS ON A FLORIDA OAK

GARDEN WORK IN DECEMBER

BY ERNEST HEMMING

DECEMBER closes the year. It is, perhaps, not a bad idea for the gardener to take a little time to himself and indulge in a retrospect of the past year and balance up accounts. Where there has been genuine love of nature, even with all the failures and disappointments, the balance will be found on the right side of the ledger, if not in actual cash, in health, interest in life, enjoyment and the joys of actual contact with nature.

Besides these there are those assets in the form of trees and various plants set out that have not yet given returns, but which undoubtedly will in the future if looked after.

No better monument can be left behind than a tree. It may not be quite so enduring as stone nor so closely identified with the planter, but it is more beautiful, and a duty we owe to the succeeding generation. There is a good deal of philosophy in the old Scotch proverb: "Be aye sticking a tree in, it will be growing while you are sleeping."

The English custom of planting a tree to commemorate an event such as a distinguished visitor, birth or other memorable occasion is worthy of emulation. One of the Pennsylvania colleges is at the present time having elm trees grafted from the historical and notable elm trees growing in different parts of the United States. Among them will be Penn Treaty Elm, Washington Elm, elm from the Valley Forge entrenchments, battlefields of Lexington and Concord, largest elm in Massachusetts, etc. It will easily be imagined how much added interest there will be attached to such a collection of trees. There is no reason why the different

trees and plants on the home grounds should not have their own particular associations.

This leads to the question of choice of trees to plant. The common desire is for something of rapid growth that will make a growth in a short time. Usually the rapid growing or soft wooded trees are not so choice or so long lived as the hard wooded kinds. The box elder, silver maple and willow are representative of the fast growing kinds, while the oak, beech and elm would represent the other.

The writer recently had the pleasure of looking over the grounds of Mr. W. R. Nelson, the well-known editor of the Kansas City Star, who, by the way, is a great lover of trees, and is doing much to introduce different trees and plants into his State. During the conversation Mr. Nelson remarked that while the esthetic value of the tree was all right he liked to see a tree growing on his lawn that had intrinsic value when cut up into lumber. There is no reason why both values should not have consideration, for trees producing the most valuable lumber are generally the most ornamental. The oaks are among the finest trees we have, but

are usually considered of slow growth, yet such is really not the case. They are a little slow in starting after transplanting, but after they are established their growth compares very favorably with any of the better class of trees. The accompanying illustration shows two rows of scarlet oaks, planted last spring on the estate of John T. Morris, Esq., Chestnut Hill. The photograph was taken seven months after planting, and gives a very good idea of about the amount of



GIGANTIC ELM NEAR LANCASTER, MASSACHUSETTS

growth they will make the first year. This planting is considered a very successful one, and in a few years will form a very pretty feature. They are planted close, so that their branches will interlace and form what in France is called an *allée*.

While on the subject of trees, a few notes in relation to their care will not be out of place. The loss of many a fine patriarch of the forest might have been prevented by a little timely attention. It is a fortunate tree that lives a century, and is not broken by storms or injured in some way that leads to premature decay. A branch is broken, leaving a spur or stub sticking out of the trunk, which, unless cut off close to the trunk so that the bark can grow over it, is likely to decay right down into the heart of the tree. The same kind of stubs are often left by ignorant pruners, or perhaps a more suitable name would be "tree butchers," with like effect.

Cavities should be cleaned out, removing all the decayed wood and rubbish, and if they have a tendency to collect moisture they should be drained with auger holes, then filled up with broken bricks and cement. Treated in this manner, it is often possible to make the bark grow over good sized cavities.

After a snow-storm it is always advisable to take a trip around to the different evergreens to see that the snow is not breaking them down or pulling them out of shape. Where there is danger of this it should be shaken off. Leave the snow on low growing kinds, that it will not break, as it is a good protection from the cold.

Thought, this month, usually centres around the holidays and Christmas decorations come in for attention. Flowers are always welcome, but they are usually so scarce at this time of year that we must fall back on the old-time evergreens. After all, they do seem more appropriate and in keeping with the old order of things. The dark green holly with its red berries is inseparable from Christmas-tide. We have not yet fully realized the decorative qualities of the English ivy. There are many forms not very much known that are extremely pretty and adaptable to house decoration.



ALLÉE OF SCARLET OAKS PLANTED APRIL, 1906, ON GROUNDS OF JOHN T. MORRIS, ESQ., CHESTNUT HILL, PHILADELPHIA

The demand for plants in pots for Christmas increases yearly. Large quantities of berried English hollies and other fancy evergreens are imported to supply the demands. As a rule they are not suitable for house culture, and after they have served the purpose of Christmas decoration they should be removed from the warm, dry living-room to a temperature of 45 to 50 degrees, so as to keep them in as good condition as possible until they can be planted out in the spring. Even though the plants are hardy, as in the case of the English holly, the fact that they have been kept in a high temperature has unfitted them to be set out of doors until the weather gets warm in the spring. Anything with berries on is acceptable at this time. The charming *Ardisia crenulata* and the well-known Jerusalem cherries are fine house plants. Then there is the brilliant poinsettia, with its scarlet bracts, cyclamen, the begonia *Gloire de Lorraine*, and azaleas and primulas that are among the best that can be brought into flower at this time. In regard to the care of these plants after they have been brought into the house, it should be remembered that they have been more or less forced into bloom out of their season, so are correspondingly sensitive to cold and neglect. Do not stand them too near radiators or subject them to cold draughts. Water them with tepid water as often as they require it, the aim being to keep the soil constantly moist without being soggy.

THE FIRST COUNTY PARK SYSTEM IN AMERICA—VI

BY FREDERICK W. KELSEY*

(Continued from the November Number of *House and Garden*)

THE change in control of the county avenues from the Essex Road Board to the Board of Freeholders was, as regards the manipulation by the corporations, a change in name only. The substance of corporate dictation remained the same. In October, 1894, the Freeholders granted to the Consolidated Traction Company a perpetual blanket franchise for Park Avenue in Newark, East Orange, and Orange, Bloomfield Avenue, and Frelinghuysen Avenue. The "Call," in its next issue, characterized this action as completing "the surrender of the Road Board highways to the street railroads." The prodigal liberality of that "surrender" to the traction company of that most valuable grant of public property was, and is, amazing. The scheme was defeated on a technicality in the courts the same year, 1894.

In like manner, the East Orange township Committee had, on May 1, 1891, given the Rapid Transit Street Railway Company an equally favorable perpetual franchise for Central Avenue from the Newark terminus to the Orange line. This was before the company's lines were constructed in Newark; hence, prior to the leasing of that short line to the Consolidated Traction Company, as was afterward done, at a clear profit to the promoters and owners of "a round million of dollars." The Rapid Transit finances were not then—1891—in a very flush condition. It was largely a paper company, organized to build and equip the road from the sale of bonds, and without the investment of much money in promotion or construction. The company was advised that the franchise could be extended, or a new franchise had "at any time,"

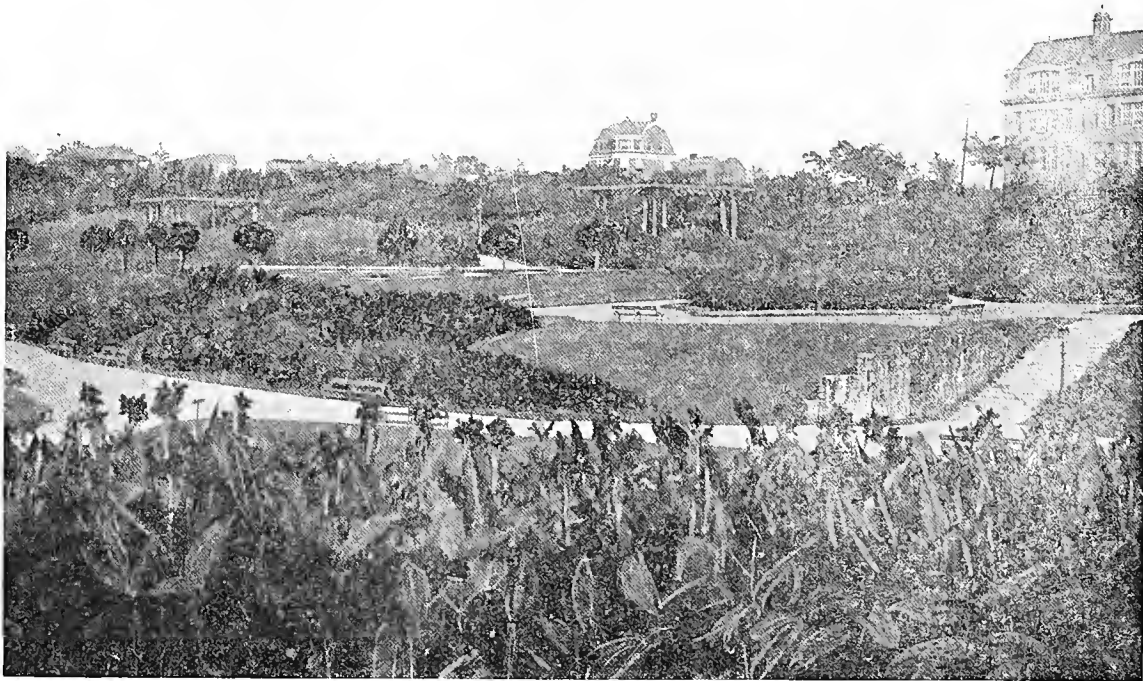
in East Orange, and Thomas Nevins promised the same result in Orange. The company for once failed to recognize the uncertainty of (franchise) human events or to appreciate "a good thing when they had it," and the franchise was, therefore, allowed to lapse, and the rails, which had been distributed as far as Harrison Street, were afterward removed from the avenue.

Locally the party organization in East Orange in 1896 was yet so overwhelmingly on the Republican side that little doubt as to the authorities again lining up on the franchise-granting corporation side was entertained by the traction people or their attorney there.

And they were right. After exhaustive public hearings by the Township Committee on November 30, and at three public meetings in Commonwealth Hall in December, 1896, when the whole situation as to the needed parkways had been fully outlined by many repre-

sentative citizens, and in a way explained by the Park Commission, the new ordinance franchise for a railroad on Central Avenue was passed on first reading January 18, 1897. In the meantime, at the meeting of the previous week, January 11, the request of the Park Commission for the transfer of the avenues had been, by unanimous vote, declined. This declination was based, as was then stated, upon "the reticence of the commissioners as to what they proposed doing with the avenues if they secured them." Whatever the cause, when the railroad franchise was passed the town woke up.

The awakening had been accelerated by the methods employed by the traction company. The property owners' consents filed with the authorities,



IN BRANCH BROOK PARK

* Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

The First County Park System in America—VI

were found to be those obtained for the Rapid Transit Company several years before; and, owing to the favorable sentiment for the parkways, new consents were unobtainable—owners of two-thirds of the feet frontage, and of three-fourths of the property value on the avenue, having petitioned for the parkway.

The morning after one of the public meetings, Counsel J. B. Dill stated that "a resolution would be passed by the Park Board granting the trolley people, whom he represented, a franchise for Central Avenue, as soon as the avenue came in possession of that board."

Not long afterward Rev. H. P. Fleming, of St. John's parish, Orange, informed me that a well-known lawyer, living in East Orange, had come to talk with him about the parkways, and had said, during the conversation, that, should the Park Commissioners be given control of Central and Park Avenues, they would "have gates put up so as to keep the poor people out," when they thought it advisable or desired to do so.

These specious and misleading statements were quite in keeping with methods which were rapidly arousing an adverse public sentiment. New consents were finally secured and filed by the traction company, February 7, 1897.

But, as the town was awakened, the franchise-acquiring forces were also active, and the trolley ordinance made steady progress. At the regular January meeting of the Township Committee in 1897, with David Young and Counsel Dill representing the traction company, various amendments to the ordinance were agreed to. As the popular tide for the parkways was rapidly rising, Mr. Dill stated to the committee that "the company was willing to agree that the avenue should be considered first as a parkway, and secondly as a trolley route, and, in the event of the avenue's being widened the traction company to be considered as a tenant, to pay one-third the cost, and one-third the cost of any other necessary improvements."

The Power of Public Opinion. The leverage which, in this country and under our form of government, will invariably call to an accounting and reverse the action of any legislative body—the power of public opinion—was now being actively focalized. At the very time the traction company's counsel and the members of the Township Committee were "fixing up" the trolley ordinance so

as to make it satisfactory to all parties, a call was being sent out for a mass-meeting in Commonwealth Hall for the evening of February 7. That call was signed by more than one hundred and twenty of the most representative citizens of East Orange, regardless of party or other local affiliations. The object of the meeting, the call stated, was to secure "intimate co-operation with the Essex County Park Commission, to the end that Park and Central Avenues be placed in their charge as parkways, and the construction of the projected north and south boulevard be insured." Henry H. Hall acted as chairman, with a list of thirty or more vice-presidents.

Enthusiastic Mass-Meeting. The hall was filled. Enthusiasm prevailed. The effect of the meeting was instantaneous. The members of the Township Committee who had so readily declined the Park Commission's application, but three or four weeks before, and were seemingly so willing to pass the traction company's ordinance for one of the avenues, soon saw new light. The proceedings of the meeting, with quotations from the Park Commission's reports, and the official map showing the avenue parkways for connecting the mountain and Newark parks, was printed in pamphlet form and generally distributed.

The Stanley letter, so-called, was received by the commission December 24, 1896. It was a long official letter from Edward O. Stanley, then chairman of the Committee on Parks of the East Orange Township Committee. The letter asked many questions, but bore the imprint of sincerity and desire on the part of the writer, to have brushed aside the cobwebs of misapprehension which then existed in the minds of the committee and throughout East Orange as the outgrowth of the seeds of prejudice poison that had been scattered by the traction company's representatives there against the parkways and the Park Commission, since the latter had openly favored the avenues for another purpose than their surrender for private uses.

The committee wished to know how the commission proposed to improve the avenues; whether, should the transfer be made, a trolley line should be run there; whether openings could be made by the township authorities for repairing gas mains, water pipes, etc., and made the request for a section plan of the avenues as they would appear when beautified and completed by the commission.

HOUSE AND GARDEN CORRESPONDENCE

TRIMMING AND CARE OF TREES

Having recently bought a farm here, I find that the people about this part of the country have been so closely engaged in the struggle for a living since the war, that many things that to me, a New Yorker, seem important they do not take into consideration, and the dearth of flowers, vines etc., is deplorable in a climate so advantageous as this, but worst of all is the neglect of the grand old trees still to be found to some extent. On my place there are three splendid walnuts, two catalpas and a noble tulip-poplar. Now on all these trees I see dead limbs and notice in some cases slightly exposed roots. As my lawn would be nothing if these trees die, I am very anxious to save them if possible. I have read that much can be done for their preservation nowadays, but find it very hard to get——interested in the matter though he will be as sorry as I when it is too late. If you can help me by suggestions for their care I will be very much obliged to you. We also have some exceedingly fine box bushes and some offshoots I wish to transplant to other parts of the lawn but am afraid to do so unless I have some expert advice as to how and when to move them.

Mrs. G. T. M.

It is unfortunate that, in the past, fine old trees have not been more generally appreciated, for the wanton destruction and neglect of trees and forests has almost amounted to a national calamity.

Apart from the economic value of forest trees it is hard to estimate the æsthetic value of the trees you describe as growing on your property. The mere fact that they could not be replaced in less than two or three generations would warrant considerable expenditure to preserve them. Perhaps the best way would be to employ an experienced forester to put them in shape, if one is available. At any rate the correct method of treatment is as follows:

The dead limbs should be sawn off close to the trunk or large branches from which they spring, and the wounds painted over with several coats of white lead, to keep out the moisture. Treated in this manner they will soon heal over. Do not leave any short spurs or short stubs, as they will only decay, often right down into the heart of the tree. All cavities should be cleaned out and, after being properly drained so as not to allow the water to collect in them, be filled with cement. It might be advisable to give them a judicious pruning to prevent storms breaking them where they show signs of weakness. This, of course, we could not decide without seeing them.

A top dressing of good soil to cover the exposed roots will undoubtedly be beneficial.

It is very difficult to transplant the majority of evergreens when they get large and have been growing undisturbed in one place for a number of years. The box bushes, however, are the exception. They form such an immense quantity of fibrous root that it is usually possible to dig them with a large ball of earth. If this can be done success is assured. In the early spring, or at any time after a heavy frost, would be the best time to undertake the work. First tie in all the branches to avoid breaking them, then dig a trench around the bush at least two feet away from the stem and gradually undermine at about two feet deep. Before attempting to move the bush, have the hole for its reception dug the proper depth. If the bush has to be moved a great distance, it will be advisable to tie burlap around the ball to prevent it from breaking and the soil from falling away. After being placed in its proper position, ram the soil firmly around it, so as not to leave any interstices. Should the weather become very dry during the succeeding summer, it would be advisable to give a good watering occasionally, not more than once a week.

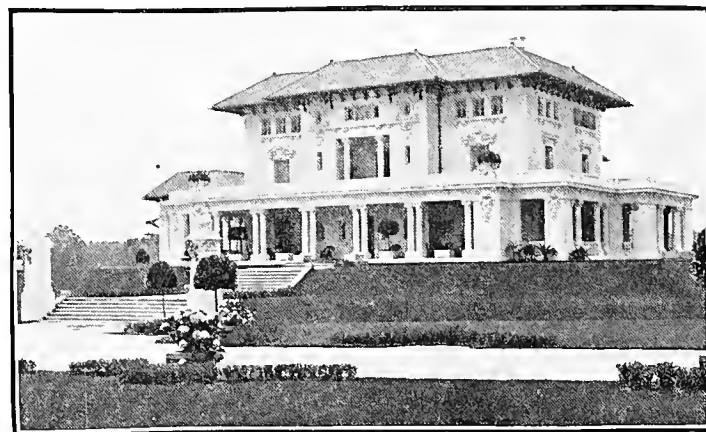
E. H.

CONCRETE HOUSES

The idea of using concrete for a dwelling house is so novel that I am at a loss to know how the average householder can go about the operation if he should desire to use it. Will you kindly advise me on this point?

E. A. A.

This subject has been discussed in recent issues of *HOUSE AND GARDEN*, and a book published by the Atlas Portland Cement Company, showing designs for concrete houses, was reviewed in our November issue. The same company issue a smaller pamphlet which, we believe, will be sent upon request, entitled



Concrete
Residence, Elberon, N. J.

"Concrete Construction about the Home and on the Farm," which explains the mechanical operations involved in building with concrete. For the accompanying illustrations we are indebted to the same company. Personally, I have every confidence in this material for the use indicated, and if I were building to-day, should select it in preference to all other materials. A house built of it needs no repairs; the first cost is its last. No



Concrete
Residence, Roslyn, L. I., N. Y.

insurance is needed, and it, or any part of it, may be washed down, scrubbed, steamed, sterilized or treated by any method that modern sanitary science prefers.

The wooden forms necessary can be built by any intelligent carpenter, and the concrete mixed by unskilled labor under the direction of an experienced foreman. Most architects now are familiar with the process and can make their drawings accordingly, so that the whole operation, from beginning to end is merely one of competent skilled oversight.

If you are to build in the neighborhood of any large city you will have no difficulty in finding a contractor accustomed to such work, who will gladly undertake the building of your house, from the architect's drawings, and relieve you of all anxiety in the matter. The exterior walls may or may not be built of reinforced concrete, but the interior partitions are better if so built, while for the floors that method of construction is imperative.

C. E.

